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Into the Blue

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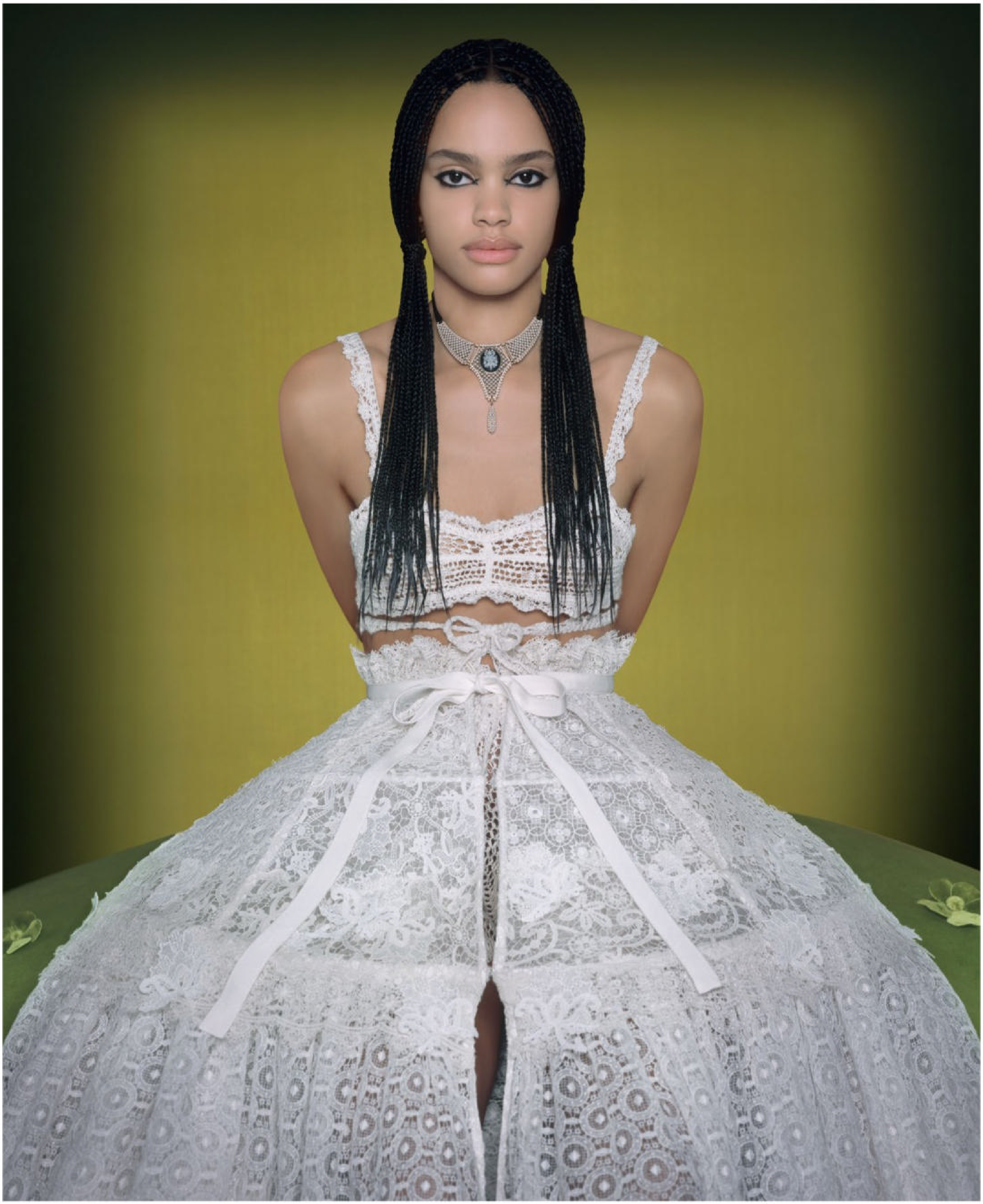

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ON THE COVER—Dress ***LOUIS VUITTON*** Earring ***BIJULES***
ABOVE—Top ***MAX MARA*** Pants ***TOMMY HILFIGER X ROMEO HUNTE*** Boots ***R13***
ON SABRINA IMPACCIATORE—Dress and trousers ***FERRAGAMO*** Necklace and bracelets ***TIFFANY & CO.***
ON COLLECTIONS COVER—Bra and skirt ***DIOR*** Choker, necklaces, bracelet, and ring ***SWAROVSKI***

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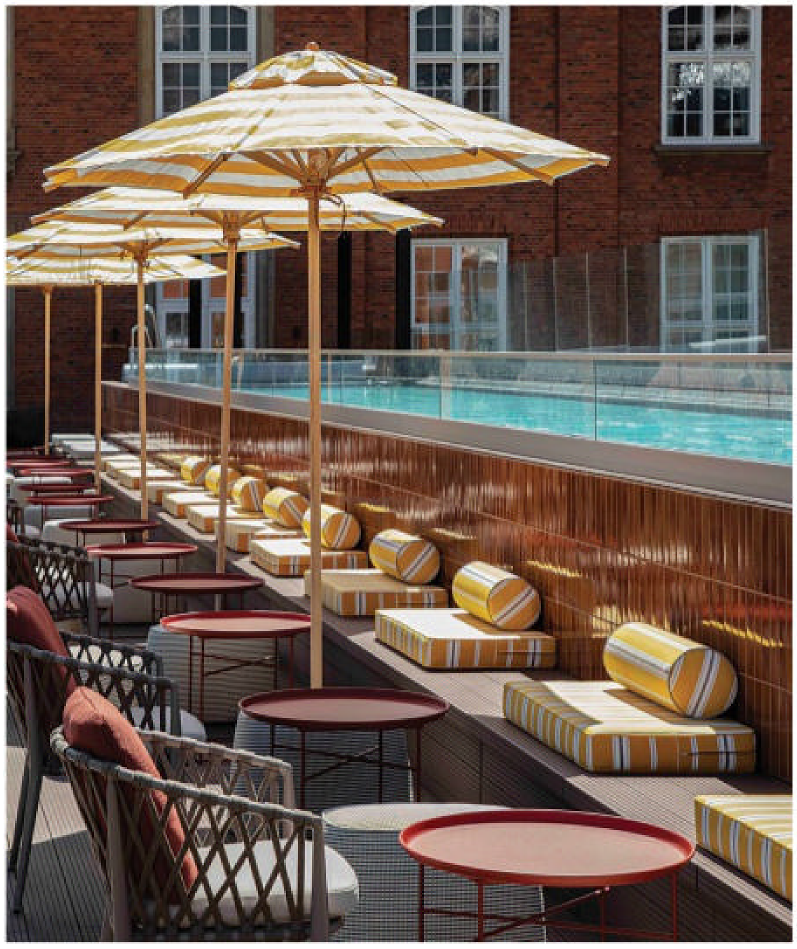

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WWW.LOFFICIEL.COM

**CONTACT:
ENQUIRIES@LOFFICIEL.COM**

USA

L'OFFICIEL USA

EDITOR-IN-CHIEF
Caroline Grosso

SALES AND MARKETING MANAGER
Sara Ali

ASSISTANT DIGITAL EDITOR
Alyssa Kelly

CONTRIBUTORS

PHOTOGRAPHY
Erica Fava
Christopher Fenner
Daniel Fraser
Junichi Ito
Axle Jozeph
Huy Luong
Vincent Peters
Davide Santinelli
Filippo Tarantini

FASHION
Ben James Adams
Jason Bolden
Fernando Echeverria
Holly Gorst
Giulio Martinelli
Pablo Patanè
Yael Quint

FEATURES
Fabia Di Drusco
Piper McDonald
Tori Nergaard
Kerry Pieri
Janelle Sessoms
Zach Stafford
Juliet Weir-De La Rochefoucauld

PRODUCTION DIRECTOR
Alexander Wolf

CASTING
Lauren Tabach-Bank

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Diving *DEEPER*

Italian actor *Sabrina Impacciatore* on loneliness, the spirit world, and *The White Lotus.*

Last fall, it was nearly impossible to escape the second season of HBO's *The White Lotus*—not that we'd want to. The latest season of the addictive satire takes place at a luxury resort in Sicily, and follows the hotel's guests, employees, and locals as their respective roles in a mysterious death unfolds.

Italian actor Sabrina Impacciatore, who plays the hotel's manager, delivered one of the series' standout performances. After having acted on stage and screen in Italy for decades, Impacciatore's introduction to American audiences turned her into an overnight star, flexing both her dramatic and comedic chops—an improvised joke where she compares Jennifer Coolidge in head-to-toe pink floral to Peppa Pig went viral. Impacciatore's character, Valentina, a seemingly rigid working woman who keeps a watchful eye over the White Lotus, does everything possible to ensure guests have a five-star experience. Though she seems to know almost everything that goes on at the resort, parts of herself remain hidden. "In the world of men, it's hard for a woman to come to power," says Impacciatore. "Those who make it are described as aggressive and masculine, but it is only a manifestation of strength; there's no room for insecurity."

L'OFFICIEL: *In a recent video interview you repeatedly call yourself "Sabri." Do you often talk to yourself in the third person?*
SABRINA IMPACCIATORE: I heard one of the best descriptions of my personality from a great Italian theater director, Valerio Binasco, with whom I worked on a monologue based on the novel *The Dry Heart* by Natalia Ginzburg. He said, "Sabrina, dealing with you is like dealing with an entire building. The problem is that you don't understand who the fucking administrator is." It is very fitting. I'm often alone for work, and I talk to myself to keep myself company. A psychologist told me years ago to stop, but I haven't abandoned it.

L'O: *Do you ever feel lonely?*
SI: Loneliness is a price of doing a job that I love and that often requires me to travel, but I'll gladly pay it. It allows for a moment of recollection and reflection, which also lets me explore human beings while playing a role. It might seem crazy, but I never feel alone; I'm always accompanied by "presences."

L'O: *Are you a spiritual person?*
SI: I have a very spiritual vision of life; I feel in tune with the universe and invisible forces—maybe that's why I never feel alone. Spirituality gives a deeper meaning to the everyday. Everything that happens, even if it's tragic, always has a deeper meaning. There is always a lesson to learn.

L'O: *How much does this influence your approach to a role?*
SI: A lot. The spiritual always enters into everything I do. I'm not protecting myself. When I play a character, I split myself open. My aspiration is to become a channel, to kill the ego and to use emotion, intuition, and creativity to reach others. Reciting lines for me is a gift of love that in some moments has allowed me to almost come into contact with another dimension. It does not always happen; with the theater it was more obvious. I believe that all forms of

By GIULIA GILEBBI *Photography* ERICA FAVA *Styled by* PABLO PATANÈ

L'STAR

L'STAR

EVERYTHING THAT HAPPENS, *even if it's tragic*, ALWAYS HAS A *deeper meaning*. THERE IS *always* A LESSON TO *learn*.

art allow man to expand his possibilities and to come into contact with some god.

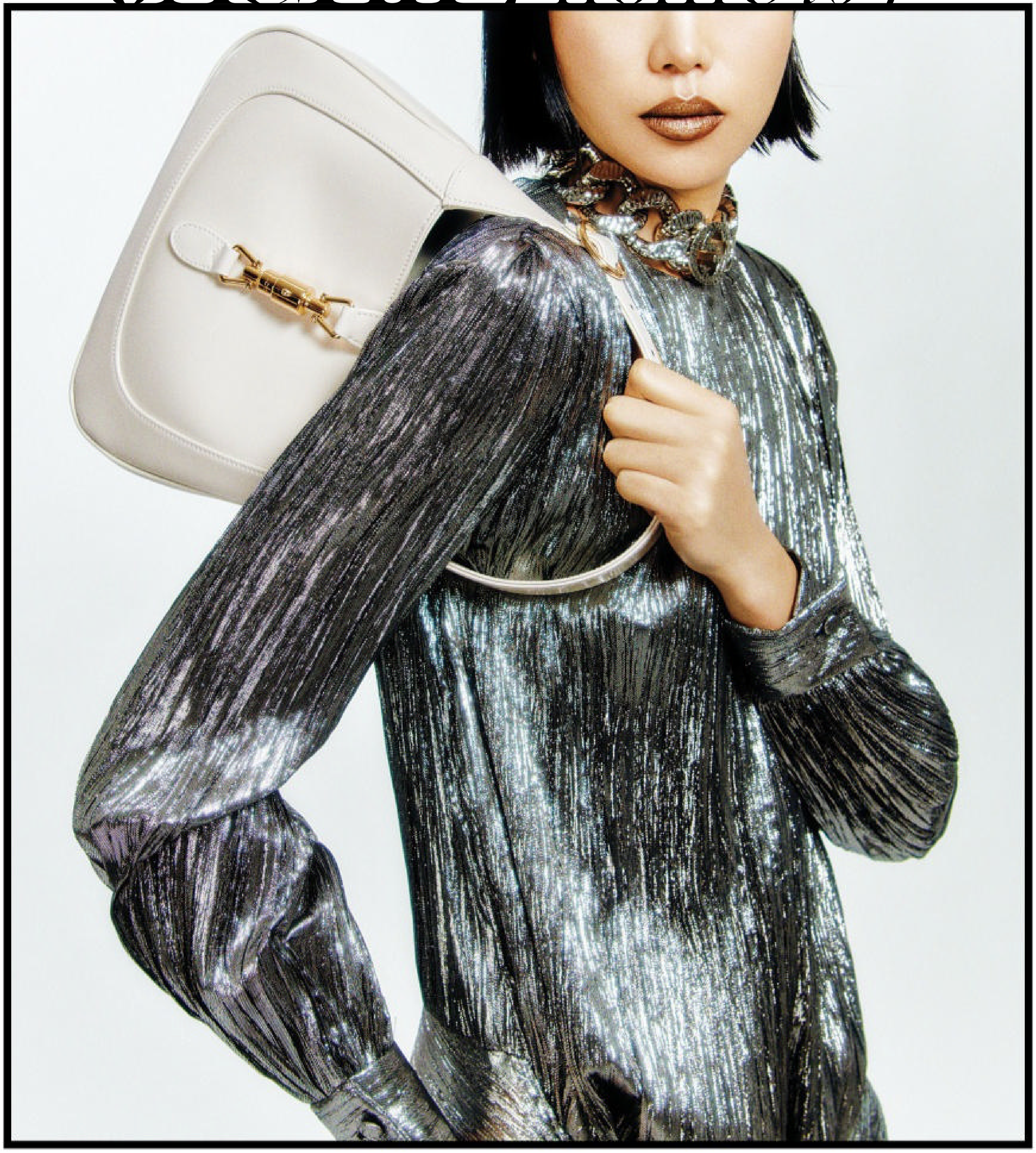
L'O: *You've called Mike White, creator and director of* The White Lotus, *a genius. What is artistic genius to you?*
SI: The term *genius* is widely abused. Mike's a real genius, though. I believe that an artist observes the world through a free, yet innocent lens, which allows for a true exploration of life. When you have the skills and the gift of being able to access the Muse (the inspiration), you create real works of art, not just a product. Mike White did this with *The White Lotus*. He created a human fresco, telling each character's story and understanding them without judgment.

L'O: *From this perspective, how did you approach your character?*
SI: I admit that at the beginning, while first studying the role, I was a little worried. I wanted Mike to be happy with the result, so I followed him slavishly. Then one day came that "click" that triggered everything. I lived what Valentina lived in a visceral way: the conflict, the suffering, the inability to accept her nature, and also the desire to understand herself.

L'O: *In the series, the great Monica Vitti is mentioned. As an actress, what does she represent for you?*
SI: On my headboard, there's a picture of Monica Vitti and Anna Magnani hugging and smiling; they're my muses. Two wonderful women who taught me, since childhood, that life is both a comic and tragic journey. Remembering Monica moves me, and I'm very grateful to her. I had just auditioned for *The White Lotus* when she died—I walked alone to the capitol to pay my respects. I spoke to her, and asked for her blessing; it was a beautiful moment. A few days later I received the news that I had been cast for the series. I said to myself, "Monica, you're there. I can hear you; there you are."

RIGHT, FROM TOP—Dress and Tights ***VERSACE*** Bracelet and ring ***BULGARI*** Shoes ***GIUSEPPE ZANOTTI***; Dress ***ALBERTA FERRETTI***
OPPOSITE PAGE—Dress and trousers ***FERRAGAMO*** Necklace and bracelets ***TIFFANY & CO.***
PREVIOUS PAGE—Dress ***GUCCI*** Bracelet and rings ***BULGARI***
HAIR: Danilo Spacca **MAKEUP:** Simone Belli **SET DESIGN:** Alice Ariano **DIGITAL TECH:** Sara Meconi
PHOTO ASSISTANT: Carolina Smolec **HAIR ASSISTANT:** Sara Petrucci
MAKEUP ASSISTANT: Charlotte Hardy **SET DESIGN ASSISTANT:** Andrea Rossetti

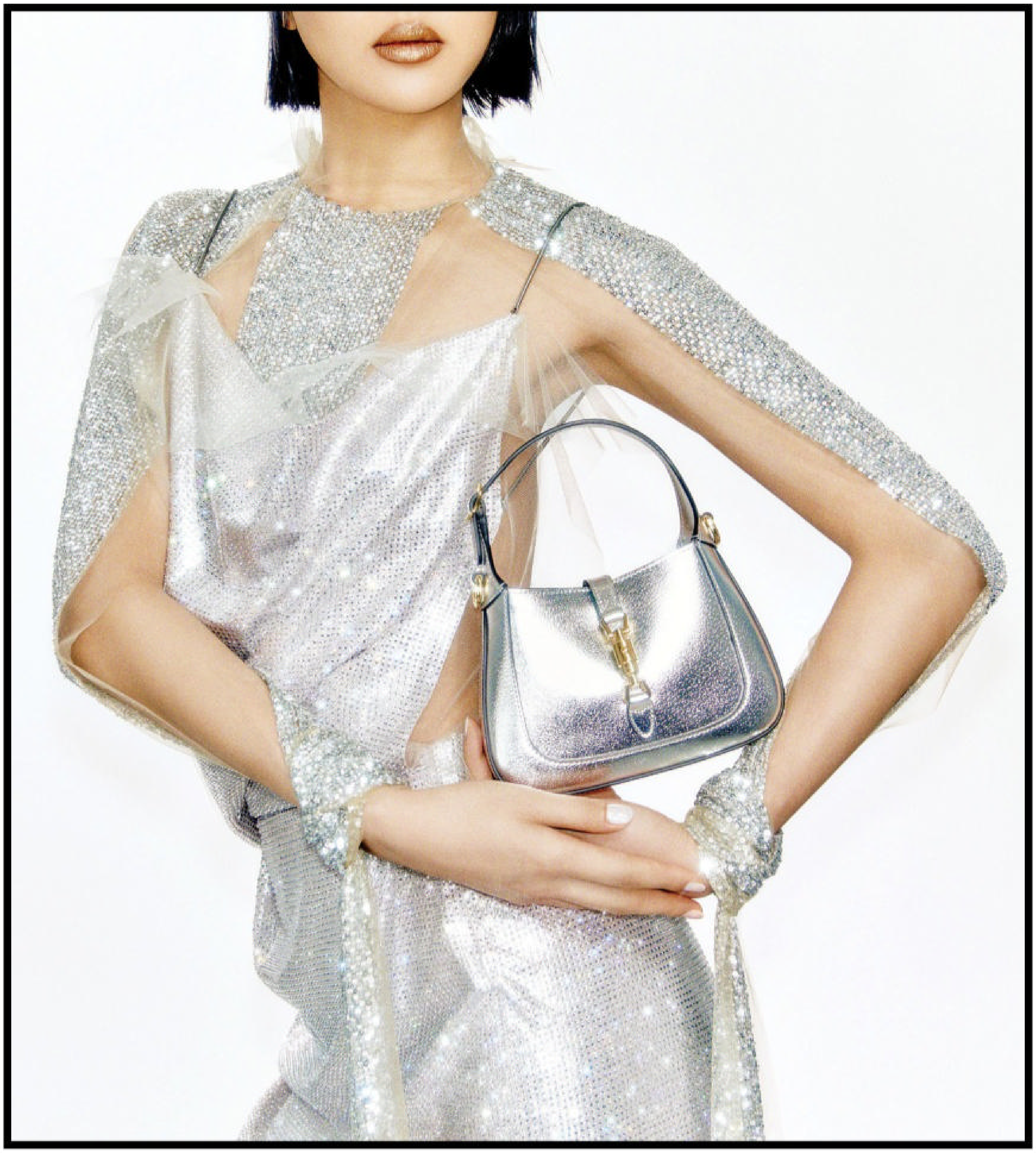
JACKIE from 5 *to* 7



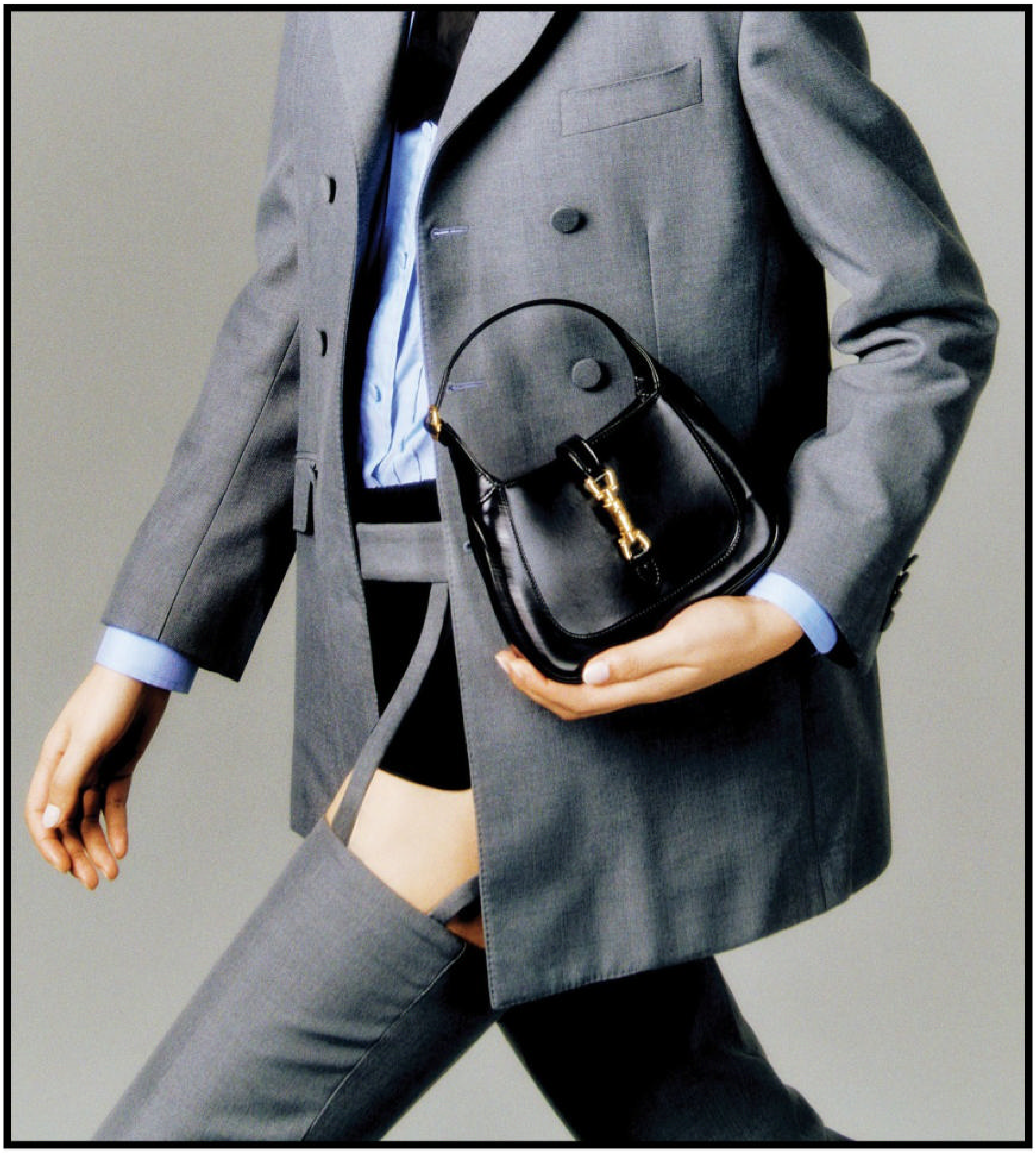
Whether decking yourself out in *sparkles* or *sharp suiting*,
Gucci's *Jackie bag* is arm candy for all occasions.

Photography HUY LUONG *Styled by* YAEL QUINT

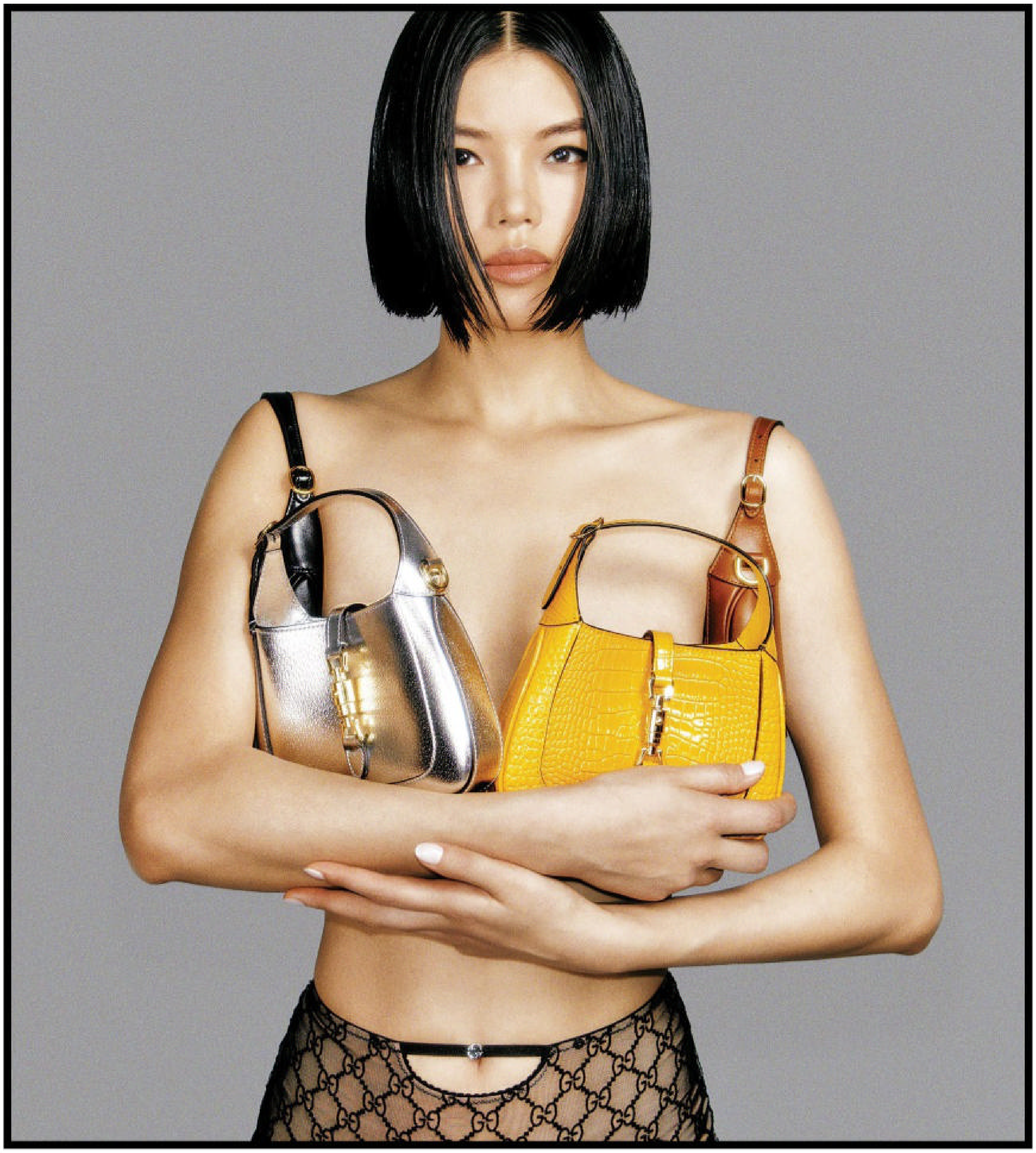
L'OBSESSION
L'OBSESSION



ABOVE—Dress, cape, and Jackie 1961 lizard mini bag, silver
OPPOSITE PAGE—Coat, briefs, pants, and Jackie 1961 medium python bag
PREVIOUS PAGE, LEFT—Dress, necklace, and Jackie 1961 small shoulder bag, white
PREVIOUS PAGE, RIGHT—Coat, pants, boots, belt, and Jackie 1961 medium shoulder bag, green



ABOVE—Coat, shirt, pants, tie, and Jackie 1961 mini shoulder bag, black
OPPOSITE PAGE—Jacket, skirt, necklace, and Jackie 1961 small shoulder bag, light blue



ABOVE—Brief, Jackie 1961 lizard mini bag, silver, and Jackie 1961 mini crocodile bag, yellow
OPPOSITE PAGE—Coat, shirt, pants, boots, tie, and Jackie 1961 small shoulder bag, red
MODEL: Xue Huizi *IMG* **HAIR:** Blake Erik **MAKEUP:** Olivia Barad
STYLIST ASSISTANTS: Heather Sage Blair and Andrew Krops

L'CHIC

L'CHIC

Photographs courtesy of Villa Copenhagen

Sustainable STAY

Villa Copenhagen combines *luxury accommodations* and *eco-conscious living* in the heart of the Danish capital.

While well-heeled travelers have long viewed Copenhagen as a stylish destination, the city has now established itself as a major player on the global style and design map. Since the first Copenhagen Fashion Week in 2006, the influence of "Scandi" style has indelibly left its mark on everything from interiors to fashion, as exemplified by our obsession with *hygge* and the success of brands like Ganni, Cecilie Bahnsen, and Saks Potts. Danish designers have also looked towards environmentally conscious initiatives long before the strategy went mainstream. It tracks, then, that Copenhagen's taste for chic, understated luxury with a sustainable bent extends beyond fashion and into hospitality.

Villa Copenhagen is a grande-dame hotel that places sustainability at its core. From sustainable amenities to a zero-waste food concept, guests are given the unique experience of conscious luxury. Executive Chef Tore Gustafsson prepares each dish served at the Villa using local and seasonal ingredients, and offers carbon-free dining at the all-day Kontrast brasserie. The hotel's rooftop also boasts one of Copenhagen's only outdoor pools; it's heated using excess energy derived from the Villa's cooling system.

Guests might also find a sense of home inside the Earth Suite—a fully sustainable suite designed with low-impact materials and eco-friendly furnishings. A reflection of the partnership between the Villa and Earth Studio, a sustainably minded interior design studio, the suite utilizes durable materials, recycled textiles, and consciously made furniture from Danish design brand Mater.

Villa Copenhagen is also an architectural landmark. Formerly the headquarters of Denmark's post office, many of the century-old building's original Scandinavian design features have been preserved. The contemporary design with subtle traditional touches creates a warm and welcoming atmosphere that cultivates community among both tourists and locals.

By JANELLE SESSOMS

Earthly DELIGHTS

Drawing upon *Hieronymus Bosch's* most famous works, the *Alexander McQueen Spring/Summer 2023 collection* inspires with a refreshed, vibrant, otherworldly tone.

Embracing a new sensuality for spring, Alexander McQueen's creative director Sarah Burton rendered a bevy of tailored, leather, and denim looks in fresh hip-hugging (and sometimes hip-baring) silhouettes. A bumster 2.0 and even the occasional catsuit could be found among the sharp shoulders and great coats we expect from Burton. Difficult as it was to peel one's eyes away from Naomi Campbell walking down the runway, the true delight of Burton's latest collection was a series of enchanting embroidered looks in a buoyant blue, all inspired by the Early Netherlandish painter Hieronymus Bosch.

Fantastical nature scenes were hand-embroidered and seemingly "collaged" onto an off-the-shoulder corset-waist gown, a bodysuit shown with a matching draped leather belt and boots, and a catsuit. Each of Bosch's elements—oversized strawberries, yellow fish, blue and pink flowers, birds, and beetles—were plucked from three of his most famous works: "The Garden of Earthly Delights," "The Temptation of St. Anthony," and "The Last Judgment." Multicolored and metallic threads brought each object to life, just as Bosch had done with his paintbrush some 500 years before.

It is not the first time the house has referenced the Netherlandish master. For what ultimately would be his final collection, McQueen himself drew upon religious iconography and created gilded otherworldly prints comprised of poetic angels and Bosch demons. "When you look at those triptychs and those paintings, they're so beautiful,"

L'LOOK

L'LOOK

KL 6

IT'S SOMETHING WE'VE *always* *looked at*, AT *McQueen*: LIFE, DESTRUCTION, *beauty*.

mused Burton backstage at the spring show. "But when you look very closely, there's a very dark narrative there. It's something we've always looked at, at McQueen: life, destruction, beauty."

Burton is known to reinforce the codes of the McQueen house at every turn. Still, this time, she left Bosch's demons and ferocious depictions of humanity on the canvas and focused instead on both the earthly and celestial beauty often in the periphery of Bosch's paintings. Noting that humanity and nature are frequently at odds in his work, Burton's vibrantly embroidered outfits highlight the natural elements that survive in the wake of human destruction.

It was then a pleasant surprise to see another force of nature, the inimitable Lizzo, don a custom Bosch-inspired look with matching leather boots for her December 2022 People's Choice Award performance and win. The musician shared on Instagram that her outfit, indeed, was "fit for a McQueen."

—Caroline Grosso

ABOVE, LEFT AND PREVIOUS PAGE—Models on the day of the Spring/Summer 2023 show in London
ABOVE, RIGHT—Custom boots for Lizzo being worked on at the atelier
OPPOSITE PAGE—Backstage at the Spring/Summer 2023 show in London

Photographs courtesy of Alexander McQueen

King's COURT

Interiors stylist *Colin King* gives quotidian objects *new life* through his own deeply intuitive and meditative *process.*

The name *Colin King* evokes simplicity. It's spare, yet regal and old-world; you might even call it timeless. It's interesting how a name can so perfectly fit its owner. King has spun a career in the design world that is thoroughly modern, even as his style veers a bit more classic. A New Yorker by choice and Ohioan by birth, King studied jazz dance and ballet for a decade before transitioning to the world of interiors in his early 20s, styling for top design publications like *T Magazine* and *Architectural Digest*. He's quickly become a must-follow on Instagram, founder of his namesake design studio, a go-to for brands from Beni Rugs to Menu looking for inspired product design, and, most recently, the subject of his own book with Rizzoli, titled *Arranging Things*, written with Sam Cochran.

While the book is structured as a series of anecdotes and visual essays centered around the concept of elevating spaces, it leads more by showing than telling. "So much of the work is intuitive. It's not about adopting my point of view; it's about sharing my experience," King says. "This book is hopefully an inspiration to people to find those little moments in their own homes, and to dust off old things and pull things out of the cupboards and really give objects that reverence and dialogue with other pieces."

L'OFFICIEL: *How did the book come about, and why did you choose to name it* Arranging Things*?*
COLIN KING: One of my first mentors, Tom Delavan [design and interiors director of *T Magazine*], said, 'Let's face it: styling is just being a mover with an eye.' And I loved that because growing up in Ohio, styling wasn't a thing—it wasn't a career that I ever saw or wanted—it was mystic. I had put "arranging things" in my Instagram bio because it felt like the easiest way for people to know what I did. A literary agent reached out to me and said, "Are you working on a book? I think you should, and I think it should be titled *Arranging Things*." [That title] was really disarming; it appeals to a broader audience, which is ultimately what I'm going for. There's no hierarchy

By KERRY PIERI

L'MOOD
L'MOOD

I DIDN'T WANT THERE TO BE A *hierarchy* IN HOW I *shared my design* WITH THE *world*.

in my design, so I didn't want there to be a hierarchy in how I shared it with the world.

L'O: *How would you describe your design approach?*
CK: It's very informed by nature. I think the ideal room for me would look un-styled, with a trace of a human having just been there. But ultimately, I hope that there's a sense of calm. If I'm not really obsessed with an object, I love finding a pairing that really works and almost convinces me to see the objects in a new light. It's not about buying the newest thing or needing that exact lamp. We all have a lamp, a table, a chair. And I think there's so much power in arranging and finding that composition where everything just feels good.

L'O: *Does your background in dance ever enter into your work with interiors?*
CK: I'm constantly surprised by how much they overlap. The reason I danced when I was younger was because I was so embarrassed of my voice. Growing up in a small town, I thought it outed me. So, I went into dance and it gave me an ability to express myself without having to speak. Now, I found I landed in the same exact place. I'm able to craft these beautiful images and communicate an emotion without having to speak. Both are also about spatial awareness, and a reverence to composition and lines.

L'O: *Your own home recently went viral. What was it like to put your personal space out there and get such a positive response?*
CK: I started out in editorial, so I had a master class in seeing design that was ready for the pages of *AD*. All the designers are so talented and were able to make it look easy. But when I got into my own home, excavating and starting to renovate for the first time, it was such a humbling experience and a comedy of errors. But that made it so much more rewarding once I finally finished. And I feel like it's never going to be truly finished; it's constantly evolving. But yes, it was a little surreal.

L'O: *Where do you see the Colin King empire in the next five years?*
CK: It's funny because I never would've seen myself here. I think this year I want to build a strong team. I've been traveling and creating for so long—I was on set 180 days last year. So I really want to bring it home, focus on my studio, diversify, and take on projects that really interest me. I've learned through my 34 years that I never know what to ask for because when I get the things that I think I want, [it turns out] they're usually not the things I *really* want. And so I am putting one foot in front of the other, learning as I go, and really trusting wherever the universe leads me. I hope to have a stronger work-life balance, but I think that's the mirage that we all hope to get to one day. But the possibilities are endless. We'll see.

ABOVE—Colin King photographed by William Jess Laird
OPPOSITE PAGE, CLOCKWISE, FROM TOP—Campaign for Anthropologie home photographed by Adrian Gaut; Collaboration with Beni Rugs photographed by Sean Davidson; Studio Giancarlo Valle photographed by Stephen Kent Johnson
PREVIOUS PAGE—A beach house in Sagaponack, New York, photographed by Tim Williams

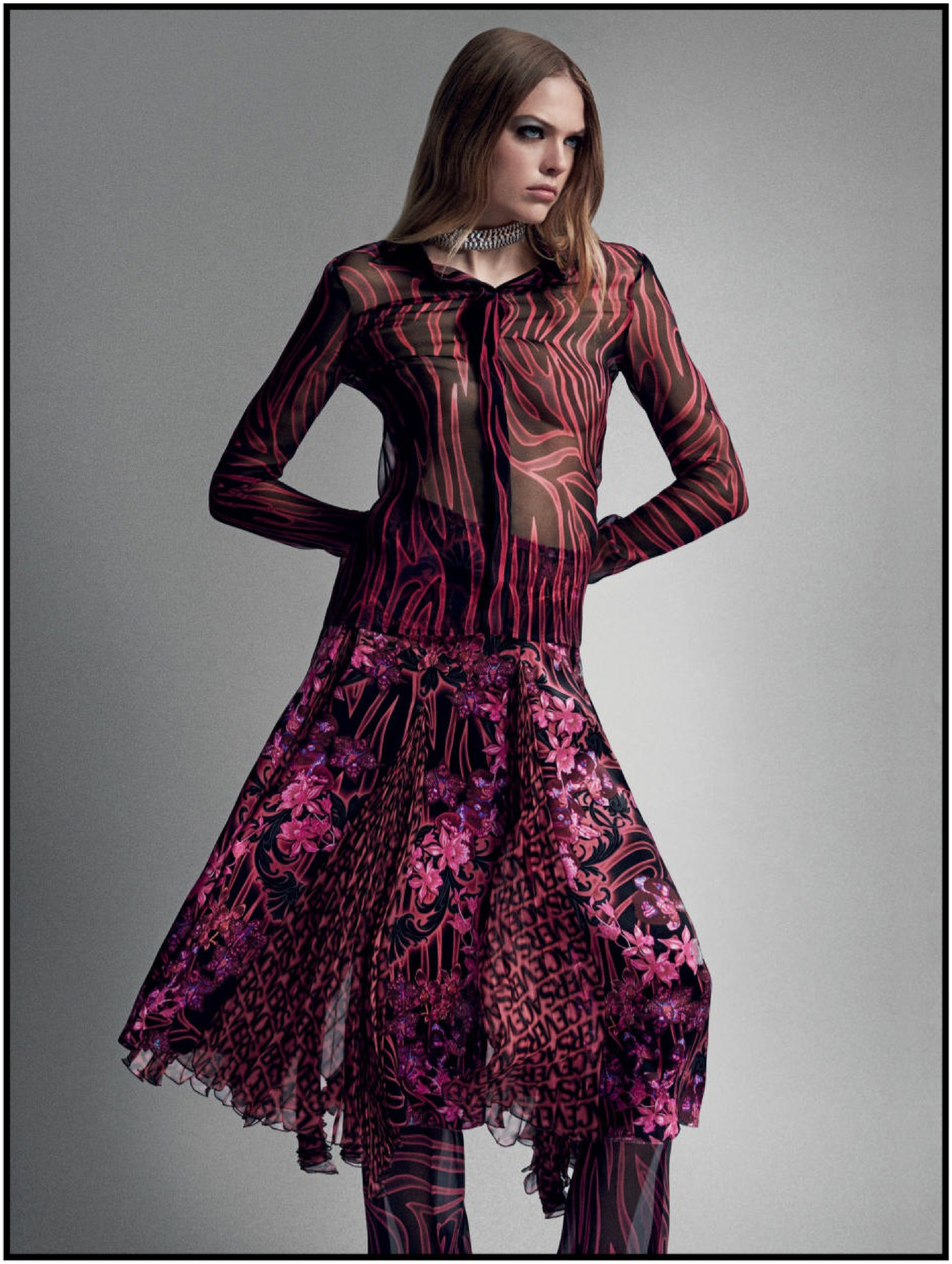
Under the SKIN

Sleek *layers* and *body-baring cuts* sensually highlight *what lies beneath*.

Photography DAVIDE SANTINELLI
Styled by FERNANDO ECHEVERRIA

L'TREND

ABOVE—Dress and t-shirt ***MIU MIU***
OPPOSITE PAGE—Shirt, skirt, and tights ***VALENTINO***
PREVIOUS PAGE, LEFT—Top and Pants ***SAINT LAURENT BY ANTHONY VACCARELLO***
PREVIOUS PAGE, RIGHT—Top, pants, and shoes ***FERRAGAMO*** Earrings ***SWAROVSKI***



ABOVE—Shirt, skirt, and pants ***VERSACE*** Choker ***SWAROVSKI***
OPPOSITE PAGE—Corset and dress ***DOLCE & GABBANA*** Shoes ***SAINT LAURENT BY ANTHONY VACCARELLO*** Bra and underwear ***WOLFORD***
MODEL: Chané Husselmann ***WHY NOT MODEL MANAGEMENT*** **HAIR:** Giuseppe Sestito
MAKEUP: Noemi Auetasc **CASTING:** Carlo Savoldi
PHOTO ASSISTANT: Antonio Andreozzi **STYLIST ASSISTANT:** Gianmarco Perlangeli

LIFE *treasures*

Elsa Jin, a *contemporary jewelry artist* and *fine jewelry designer*, grew up in a family of architects and *studied painting*. She began her career by making pieces for herself and her friends. Her *LIFE series* is composed of winged brooches, each representing *stages of the pandemic*.

By JULIET WEIR-DE LA ROCHEFOUCAULD
Photography VINCENT PETERS
Styled by VANESSA BELLUGEON

L'ATELIER
L'ATELIER

GEMSTONES *held her in awe:* OBJECTS THAT ARE ALMOST AS OLD *as the planet.*

"Freedom is gold," says Elsa Jin. The fine jewelry designer's meaning was on several different levels—in the physical sense, looking at the glistening yellow of gold or the sparkle of a gemstone, she meant that it allows the mind to be transported, taking the onlooker to an infinite number of imagined destinations; in another interpretation, it is a statement of rarity and preciousness. Freedom is to be valued; it can be fleeting and it needs to be carefully nurtured and cherished. As a flower in a garden, it should be treasured.

Eighteenth-century Europe saw the Enlightenment take hold in many of its cities. It showed people what freedom might look like; spiritual freedom for people and, in particular, for artists. With this in mind, when we look at jewelry, what does this freedom mean for the independent jewelry designer?

First, the designer needs to invest financially to procure the materials they wish to use. Then, creativity can begin to flow, permitting the designer's imagination to run amok. Thinking outside the box is as important as seeking rare gemstones, and, depending on the designer's creative mind, the gemstones will need to have special properties, whether they are monochromatic or multicolored. Sometimes, obstacles need to be overcome, forcing the artist to be ever more creative. Would these obstacles be regarded as freedom? Freedom to find a new path and using the designer's own initiative to find a solution? Would this be regarded as freedom or a constraint? Then there is the freedom granted to the sales team to show and exhibit the finished jewel, the freedom to use their own special creativity to find a new client—a new home for the jewel—thus, launching the jewel onto a new path which will be determined by the new collector. This is how Elsa Jin forged her own path to create her LIFE collection art series.

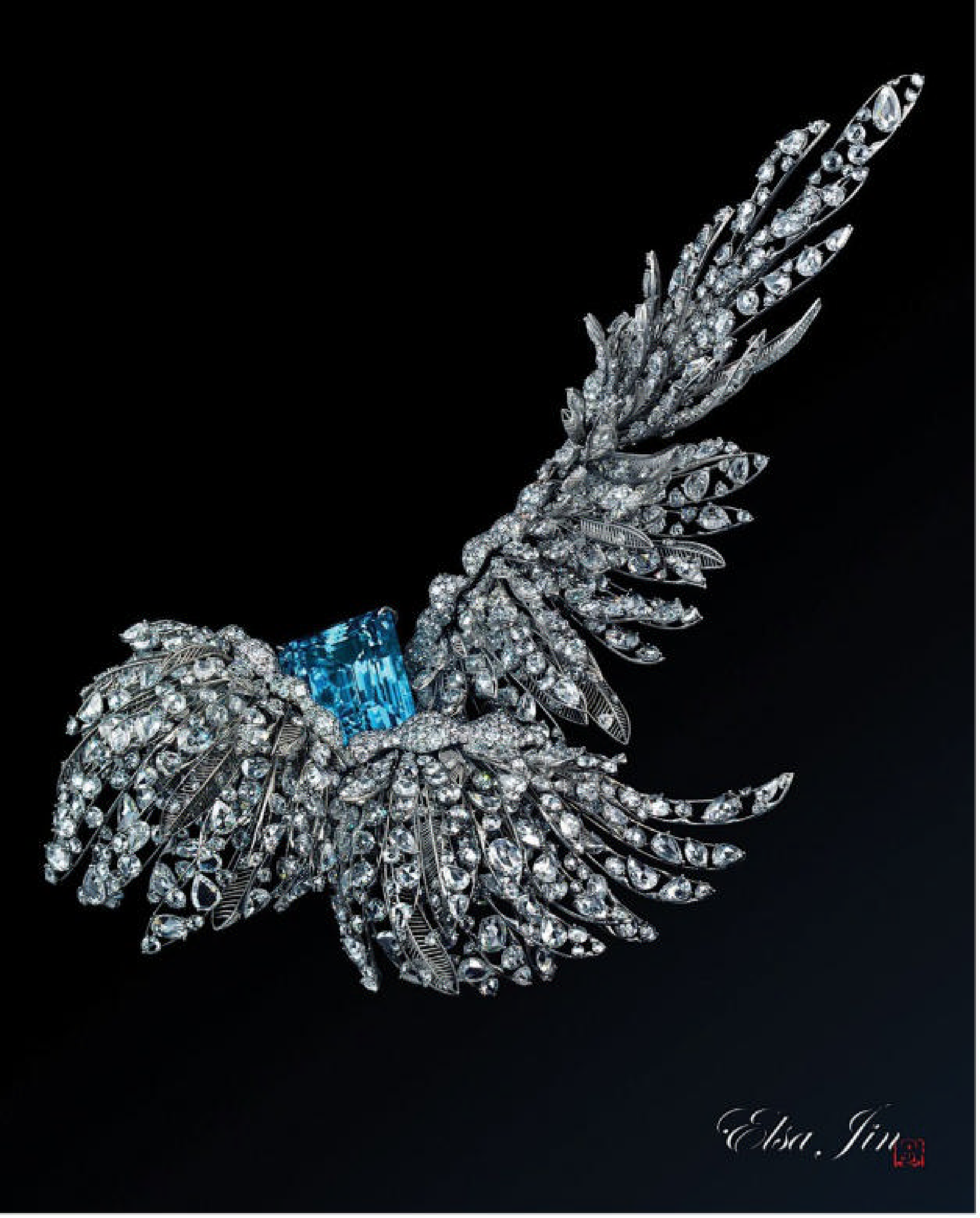
By the time Jin decided to become a jewelry designer, she had already achieved the first of these freedoms: her financial independence at a young age, as a successful investor with a portfolio of real estate, luxury products, and an art collection. She has invested in historic and architecturally interesting buildings in the United States and Europe, leading her to reflect upon the relationship these buildings and gemstones have with time.

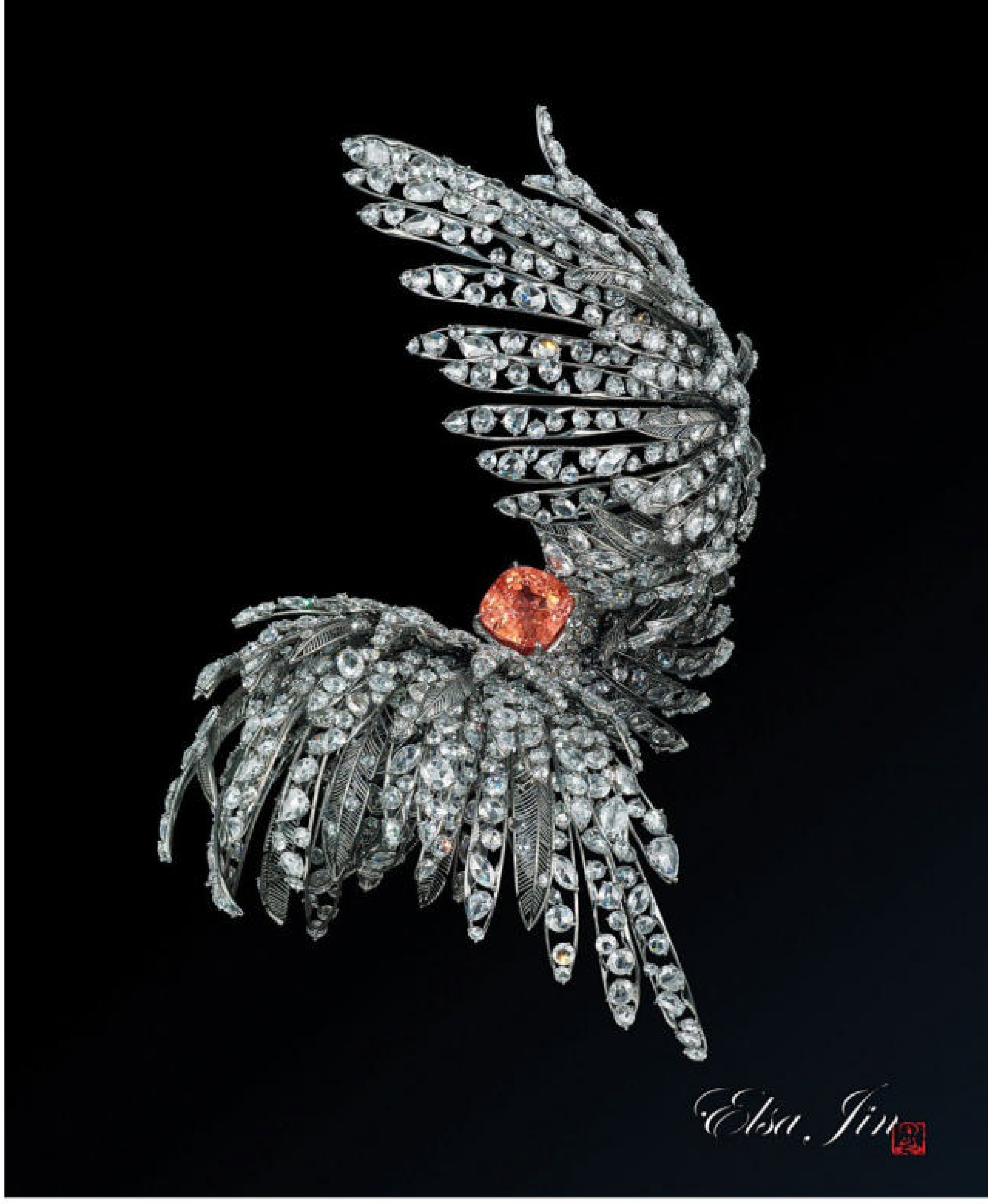
At first, Jin began collecting ancient artifacts and antiques as a means to communicate with cultures from the past. It became, for her, a form of conversation with a different time, yet sharing similar passions. Afterwards, Jin's interest turned to gemology; gemstones held her in awe: objects that are almost as old as the planet, and so much older than humanity. She pondered upon a gemstone's rarity, dwelled upon what was precious, and was reminded that it is our own humanity, our collective appreciation, that has rendered an object valuable and sought after. Jin's fascination turned into a profession. She studied and graduated as a gemologist, and with her newfound knowledge she began to study her gemstones under the microscope, looking deep into their secret gardens, to discover their origins. Gemstones are the memory of 10 million years, and, under the microscope, that memory is at Jin's fingertips. Time is a concept which fascinates the designer, and when she thinks of the past, she ponders the differing advances each period in history held for society. For example, after World War II, books were printed as paperbacks, making them more affordable to more people, bringing knowledge to their fingertips. In a similar way, chain stores brought about the democratization of jewelry, making it a popular industrial luxury. It was, for her, a time when, with all its contradictions, "the value of wealth seemed to overshadow all the value of collecting."

Today, independent jewelry designers who have always been a part of the jewelry world either as workshops or as successful businesses see their works becoming the charmed consignments of auction houses worldwide.

Jin grew up in a family of architects and studied painting. She began her jewelry career by making pieces for herself and for friends. Her reputation spread by word of mouth, and it was not long before she was being approached by capital investors who wished to be a part of her adventure. They sensed a uniqueness about her work. Flattered, but also wary of these advances, Jin decided to remain independent. Investment can

OPPOSITE PAGE—Jacket ***LORO PIANA*** Shirt ***COS*** Sweater and trousers ***STYLIST'S OWN***
PREVIOUS PAGE—Jacket ***CELINE BY HEDI SLIMANE*** Shoes ***CHRISTIAN LOUBOUTIN***
Shirt and trousers ***STYLIST'S OWN***


Elsa Jin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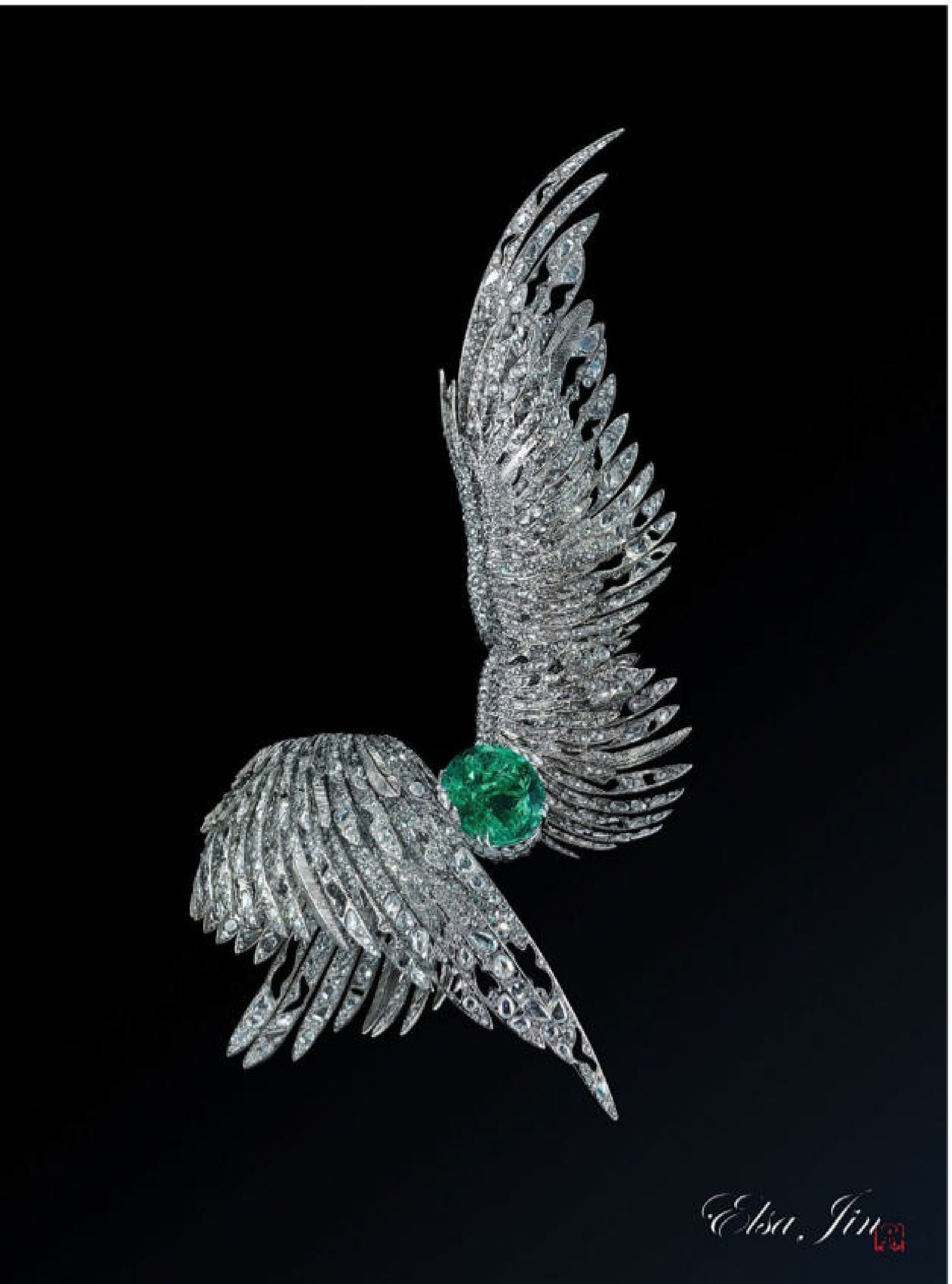
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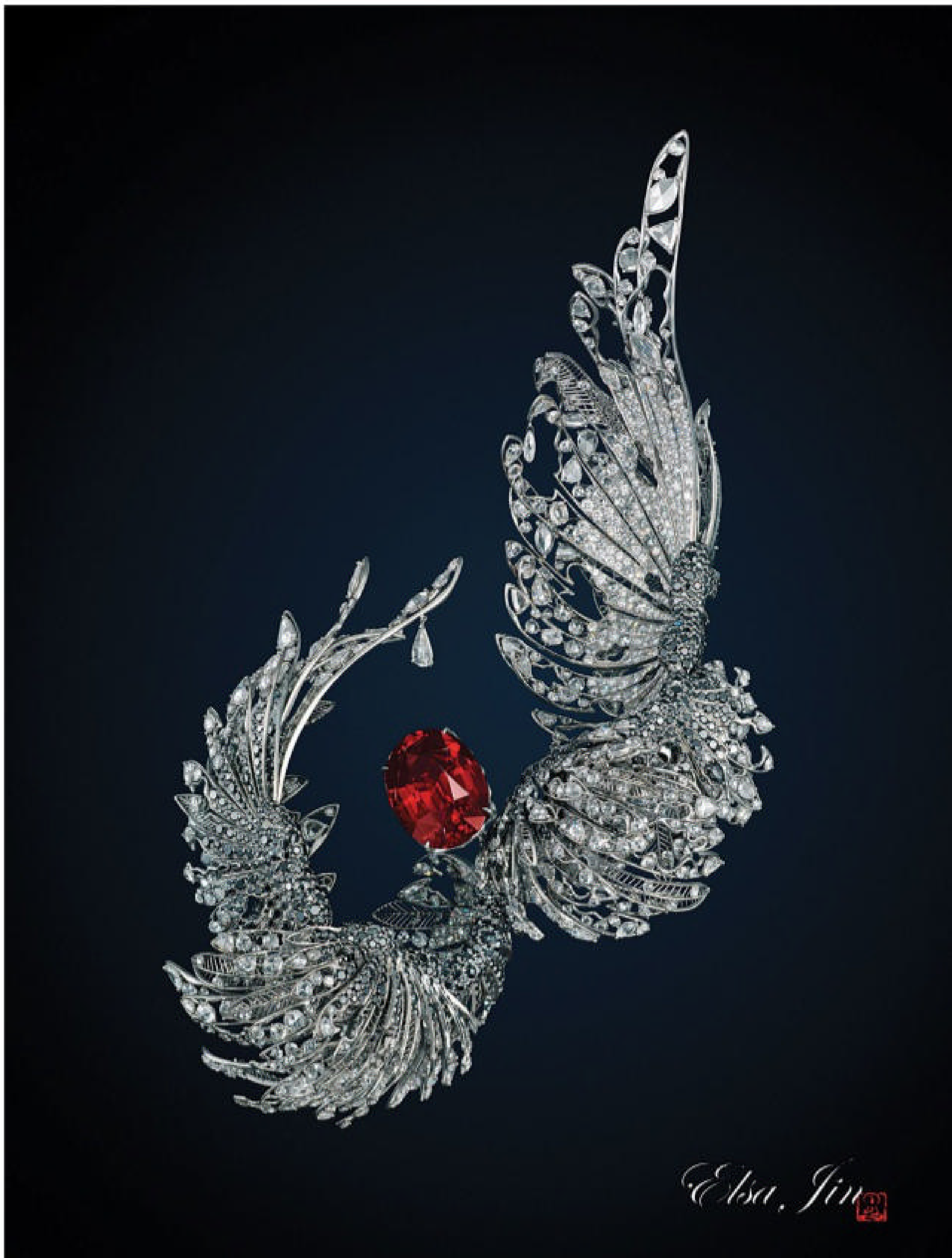
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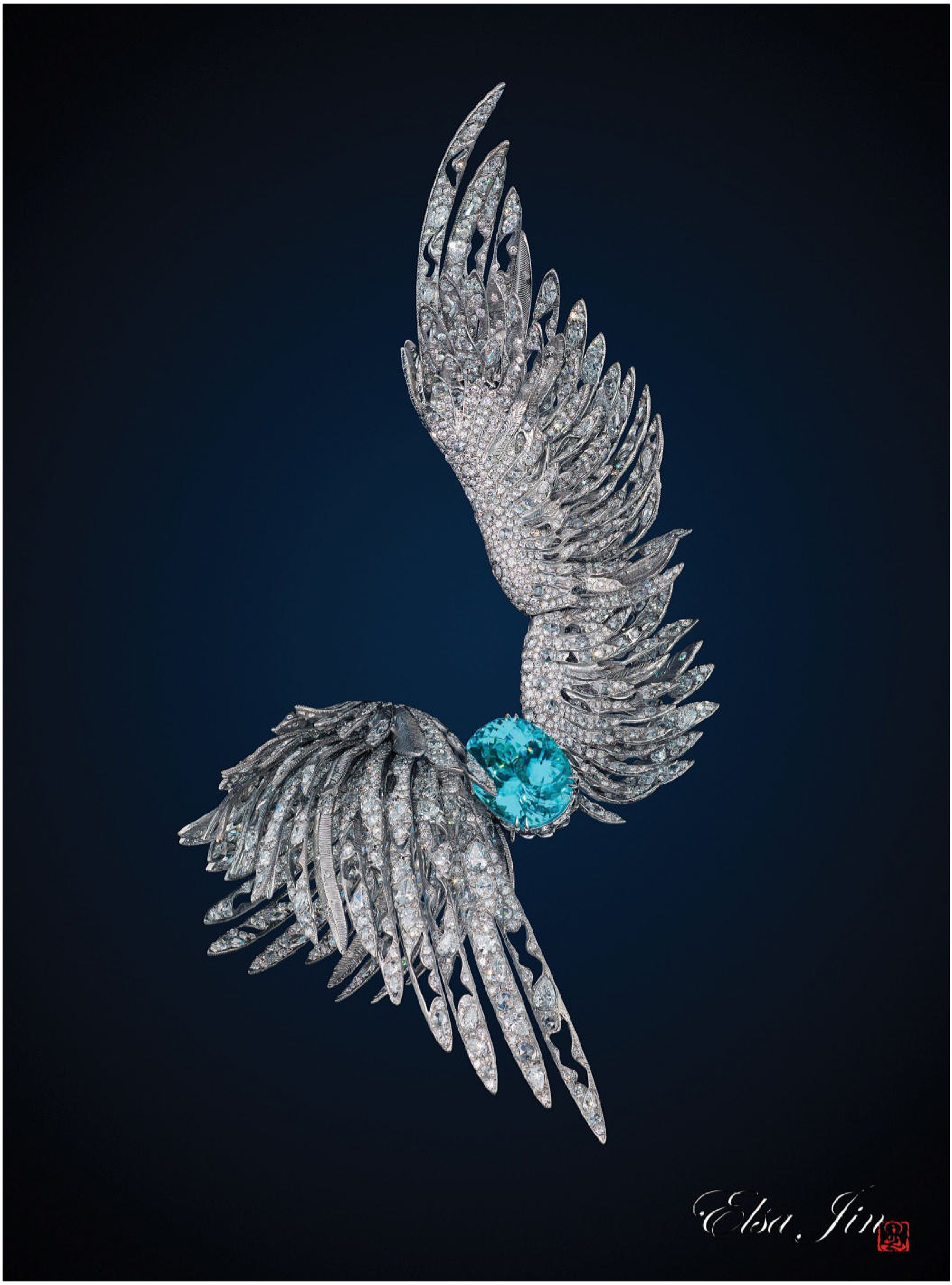


ABOVE—"LIFE 2022 TREASURE 01" brooch. Paraiba tourmaline 22.247 carats and diamonds 46.17 carats
OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT—"LIFE 2020" brooch. Aquamarine 86.47 carats and diamonds 168.75 carats;
"LIFE 2021" brooch. Padparadscha sapphire 26.44 carats and diamonds 148 carats; "LIFE 2023" brooch. Garnet 85.33 carats, black diamonds 82.33 carats,
grey diamonds 32.44 carats and white diamonds 148.42carats; "LIFE 2022" brooch. Emerald 71.937 carats and diamonds 200 carats

> THEY ARE ART PIECES, *one of a kind*. THEY ARE *jewels with meaning.*

come as a double-edged sword—it meant that she would no longer have artistic freedom. Her work is a bridge between the cultures of the East and that of the West; it is *haute joaillerie*, haute couture. They are art pieces, one of a kind. They are jewels with meaning.

She continued quietly making jewelry pieces for herself and her friends over the next decade, until a friend of Jin's suggested she feature her designs in a fashion magazine. After speaking with the editor of one such magazine, Jin soon saw her work featured in their jewelry artists' section.

The jewelry world began to take notice of Jin when she started to win awards at some of jewelry design's top shows. She entered and won jewelry design competitions on both sides of the Atlantic, and, with her accolades, her anonymity came to an end. The designer's first jewelry collection to gain traction was her award-winning "Dunhuang: The Colour of Paradise" collection, inspired by Dunhuang's history and whispering sands.

In 2020, life changed dramatically. Jin found herself confined in an apartment with her two daughters, contemplating subjects such as health and, one of her favorite themes, time. Time was long and never seemed to change and it was this perspective that made her imagine her LIFE series, which documented the trials of this period.

Jin's LIFE art series is composed of four winged brooches, each representing stages of the pandemic—the aquamarine, emerald, Padparadscha sapphire, and garnet are central to the journey of contemplation and discovery that the designer has embarked upon. LIFE 2020 symbolizes the shock and severity of the pandemic, LIFE 2021 is about regaining dignity. LIFE 2022 represents courage and the recovery of strength, and the fourth brooch, LIFE 2023, is about triumph and hope. The series is a delicate *tour de force* of workmanship in titanium, white gold, and diamonds. Each brooch has its own special qualities, creating jewels which are a celebration of skill and beauty.

The jewels from the LIFE series are light and comfortable to wear. This is the essence of Jin's craftsmanship; she strives to persuade her collectors to wear their jewelry art pieces, so that their children may remember them wearing each special jewel. Thus, in a small yet distinctive way, the jewel gets passed on to the next generation in their memories. The collection becomes more than about rarity and gemstones; it goes beyond the physical world to become a collection about emotion and love.

Her jewels are about the present. They bear witness to the tragedies happening around us and yet are also a celebration of the soul's capacity to face adversity and to see beauty in the most unlikely of places.

LIFE is a means by which Jin's two daughters and others will be able to remember the pandemic era in the future. Each of the designer's LIFE jewels have made an appearance on the red carpet at major film festivals worn by celebrities and artists.

A few years ago, Jin found a stunning 22-carat Paraiba tourmaline from one of the original Brazilian mines, which was purchased by her friend and investor, Maggie Shao. To enhance its beauty further, Jin made it the focal point of her jewel No.01 of the LIFE Treasures. The individually numbered jewels of this special and unique series await new collectors to launch them on a new path and a new passage through time. Such gemstones crafted with the originality of an individual jewelry designer will surely become the stars of future auction house sales worldwide.

Jin's next artwork, entitled "Fireworks," will document the ravages of war in 2022. It is already in production.

Today, Jin lives in a small European town. She considers herself lucky to be surrounded by all those special to her: her family and her friends, her creative work, and her gemstone collection. They are all worth even more to her today than before the pandemic. The four jewels from the LIFE series will remain with Jin so that they may be displayed in a museum, and her more compact unique LIFE Treasures will be made individually for collectors around the world.

OPPOSITE PAGE—Jacket, shirt, and pants ***STYLIST'S OWN***
HAIR: David Delicourt **MAKEUP:** Christina Lutz **PRODUCTION:** Anja Sophie Prilhofer and Joshua Glasgow **PHOTO ASSISTANTS:** Florent Christmann and Kader Bennacer
STYLIST ASSISTANT: Irene de Premonville **LOCATION:** Atelier Elsa Jin, Florence

The
Misty
Copeland
Foundation

Introducing the Misty Copeland Foundation, a new nonprofit organization founded by trailblazing ballerina Misty Copeland that aims to bring greater diversity, equity, and inclusion to dance, especially ballet.

Our signature afterschool program is BE BOLD, a new approach to afterschool dance education that is making ballet accessible, affordable and fun, especially for young children of color. BE BOLD launched in New York City this fall.

To learn more, visit mistycopelandfoundation.org

L’O

Spring is eternally a time for rebirth, reflection, and progression. This issue of *L’OFFICIEL* features an inspiring mix of creatives who are moving their disciplines forward in a multitude of free-thinking, inventive ways: Our cover star, Cynthia Erivo, is always on the move—acting, producing, and making music, while also mentoring younger actors. She graces our cover in a look from Nicolas Ghesquière’s witty Spring/Summer 2023 collection for Louis Vuitton. Ghesquière reflected on the maison’s signatures, and supersized them with ready-to-wear featuring outrageously oversized zippers, grommets, snaps, and buckles. The collection’s enormous clutch was the starting point for our accessories story, where we eschewed the mini handbag movement to embrace large totes from Maximilian Davis’ debut Salvatore Ferragamo collection, Prada, Givenchy, and more.

Ahead of the Costume Institute’s Karl Lagerfeld retrospective, we took a deep dive into our own archive for the Kaiser’s most iconic work for Chanel and Fendi. We check in with the Italian architect and designer Gaetano Pesce, whose decades-long body of work has an over-the-top, attention-grabbing quality. At the request of Bottega Veneta’s Matthieu Blazy, Pesce created a colorful swirled resin set for the brand’s spring show, complete with 400 unique chairs for guests. At Pucci, Artistic Director Camille Micelli is settling in at the house well known for its exaggerated psychedelic prints. She very much would have liked to meet Mr. Pucci himself: “He must have had such a freedom. And I like free people.”

Forward Motion

Actor and producer *Cynthia Erivo* is defining her career on her *own terms*, celebrating each win *along the way.*

Cynthia Erivo can sing. No, like, she can really *sing*. But that's just the beginning of her story as a nearly EGOT-minted artist.

The London-born actor saw her rising star go supernova after landing the leading role in the highly acclaimed musical *The Color Purple* on the West End, and she then really took off when the show made a Broadway transfer in 2015 under Oprah Winfrey's leadership. Ever since, Erivo's life has been a sort of marathon-sprint-hybrid.

I first met Erivo a few years ago over a surprise Zoom for a mutual friend's birthday, just as the pandemic hit. Since then, that same friend has weaved us in and out of each other's lives, eventually leading up to us being in conversation at the Tribeca Film Festival this past summer, just hours before we both had to be at the Tony Awards, which is very Cynthia.

When we spoke about the possibility of having to do a separate event in public in the midst of an awards show, she excitedly told me she would be on vacation then, so why not? She was already in town. Might as well get some work done. That is the type of work ethic that has allowed Erivo to become the star she is today—and the star that will continue to burn for a very long time.

I spoke to Erivo via Zoom just days before we both headed to the snowy mountains of Utah for Sundance, where she'd be premiering her new film *Drift*, which she produced and stars in as a young Liberian refugee named Jacquline who has barely escaped her war-torn country to reach Greece.

It's a huge feat for any person, but really just another day for someone who also recently filmed the blockbuster *Luther*, a Netflix original movie produced in conjunction with the BBC, and is currently filming the two-part film *Wicked* in the midst of making this Sundance darling. She has achieved all of this while also recently releasing a new album of her original songs as well as a new children's book, running her production company Edith's Daughter, and somehow still making time to not just be a good friend—but also a friend who shows up intentionally for others.

In our conversation, we spoke about everything from what makes Erivo tick to how fashion is just another form of storytelling to a burning question I'd always wondered about,

By ZACH STAFFORD *Photography* AXLE JOZEPH *Styled by* JASON BOLDEN

related to her exercising while also quite literally singing. Singing so, so beautifully.

ZACH STAFFORD: *Something I've been thinking about a lot when I think about you and is a question I've been dying to ask: How do you sing while running so well in those Instagram videos?*
CYNTHIA ERIVO: [*Laughs.*] I think it's become a habit of mine. When I go running in the street, I'm always listening to music and I just sing along. I've been doing it for such a long time; it's all second nature for me. I think it's just because my lungs are now accustomed to singing while moving in that way. I am the madwoman who runs past you, singing along to the music in her ears.

ZS: *…But singing well, which is quite amazing. Because a lot of us probably sing or talk to ourselves while we're running, but you are singing better than most people do while standing still! And I didn't know if it was an ability you picked up from training for Broadway or something. Is there any utility to it or is it just a superpower?*
CE: I think there is a part of me that sort of knows that it's useful to be able to sing while moving, and I think I removed the idea that it was work and changed it to something that just felt really joyful and fun.

So I imagined myself…have you ever watched that episode of *Friends* where Phoebe runs in with her arms flailing like this? [*Cynthia flails about.*] In my head, that's how it feels to run and sing at the same time. But in the back of my mind, I know that it's useful for everything else that I'm doing when I'm on stage.

ZS: *I think I've become so obsessed with your ability to sing and run because it feels really poetic to me. When you won the Tony and Emmy and everything else around* The Color Purple*, it felt like a big sprint of success at the time. But you have sustained it for so long and the run has changed so much.*
CE: I love that. I do. What's really strange about that is that the run has changed from when I first started in *The Color Purple* to the way I run now. Mathematically, if you look at just the way I run and the economy of it, it's different now. And I think that works both with the way I've sort of mapped out or been helped out, obviously with my career, because no man is an island. You can't do it on your own.

I've been afforded the privilege to sort of take a step back when we had a big boost and go, *Now what do I want to do? How do I want to do it next? What story do I want to tell? How do I want to move through this next space?*

I've been able to really sort of craft the way things look, which means I've been able to do things a little bit differently. Sprint. Run. The way I move has changed.

ZS: *I know I began this chat by saying that singing and running is the thing that moved you through the world. But story feels like the core of everything for you. Is that true?*
CE: Story is at the core of everything that I do… I think that it's the thing that unifies us. The one thing that every human being has in common is that we all have a story.

When I wear clothes, it's not just the clothes. It's the story I'm telling with the clothes. When I pick a script, it's because I like the story and I like the person telling the story. Not just because it's filmed by whomever with whichever studio. It's because I like what this story says to people and how people can connect to it. Sadness, joy, hope, loss. All of those things make for good storytelling.

ZS: *What I love about what you're saying is that the word* humanness *comes to mind, and it makes me think about your next film,* Luther. *You said recently in an interview that your character is "by the book, by the law, every step of the way, until she is pushed by circumstances outside her control. That's the way most people are, both darkness and light." Talk to me about her.*
CE: This woman is much like every other human being. You've said before that humans are contradictions. She is a contradiction. She believes wholeheartedly that things should be done by the book, by the law. The rules should be followed until all of those rules are spun back. It's a dilemma because in order to solve a problem, she has to go outside of the law.

NO MAN IS
an island.
YOU CAN'T DO
IT *on your own.*

Most of us want to think that we're mostly light. That we're mostly good. And that we would never do anything wrong or anything that would hurt anyone. But it's just not true. Because we're human, and humans make mistakes. Humans will hurt other humans, and humans will be both darkness and light. That's what makes us human.

ZS: *Was there a character when you were young that got you hooked onto this kind of "complicated villain?" A person that you first see as flat, but who is much more than perceived.*
CE:. I don't think there was any one character that I was hooked on. But there's a film I always go back to. It will sound trite, but I think there's something [Meryl Streep] does with this character that is the epitome of dark and light…and it's *The Devil Wears Prada's* Miranda Priestly.

You don't know whether she's really good or evil. She's sort of floating between both. Then there are moments of real vulnerability, real sadness, and hurt. There are moments where she is horrendous. Then there are moments where she's sweet and light. And then there are moments where she lets a little bit of kindness shine through. But in a second, that kindness is snatched away.

OPPOSITE PAGE—Dress and boots ***LOUIS VUITTON*** Earring ***BIJULES***
PREVIOUS PAGE—Dress ***LOEWE*** Boots ***CASADEI*** Earring and rings ***BIJULES***

ABOVE—Coat ***RAEY*** Boots ***R13*** Earring ***BIJULES*** Earrings ***CYNTHIA'S OWN***
OPPOSITE PAGE—Dress ***GIORGIO ARMANI*** Necklace ***AREA*** Belt ***VIVIENNE WESTWOOD***

I get to be, you know, the alternative girl with all the piercings, and I can be the sexy girl with the nails. But I can also feel a little goddess-like one day and put on the white dress with a hood. Those are all part of the character of who I am. They're just facets of my being.

I spend a lot of time trying to make sure that people don't minimize my whole experience into one small box, because I want my arms to be able to be outstretched; I want to be able to take up room, and space is everything.

ZS: *Does that ability to show that you are more expansive than people gave you credit for motivate you?*
CE: I think at the beginning that was sort of the guiding force. That "I told you so." Now? No, not so much, because I realized that it was the wrong energy.

"I told you so" and "look what I did" end up being for someone other than yourself. It feels reductive. And I realized that, actually, it wasn't serving me.

HUMANS WILL BE BOTH *darkness and light*. THAT'S WHAT MAKES US *human*.

ZS: *Your next role as Elphaba in* Wicked *fits all of this so perfectly. I know that you saw the musical for the first time on your 25th birthday. What was that first moment you had outside the show when you walked out?*
CE: It's so strange. I don't remember getting out of the theater or getting on the bus. But I remember when I got off the bus, I felt really alive, because I just had never thought about a story that way.

I think it was the first time I'd seen a villain's story retold in a way that gave you the reason why they were the way they were. And I just loved the idea that this woman actually had more light in her than people would allow her to have.

ZS: *Do you feel personally connected to that type of narrative? Where people expect one thing out of you and you're having to fight to show yourself as much bigger than that?*
CE: I do…I think I'm constantly trying to make people understand that I have varying sides. I think that's also what fashion helps me do. It lets people know that I'm a myriad of different things.

Now, I think my passion is talking to younger actors about the space they can take up and the choices they can make and how much agency they have.

ZS: *That makes me think about the Tonys [in June 2022]. When Joaquina Kalukango won and performed, you were really celebrating her and cheering. And I remember when Michaela Coel won an award [in 2021]. You were just so vibrant, and there was not an ounce of jealousy, which I think people in this world expect Black people—especially in the arts—to kind of feel. But you never have that around you. It seems like there's an abundance of love.*
CE: Because, I mean, it genuinely makes me happy. It makes me happy to see people that I know are working really fucking hard.

This woman [Joaquina] was on stage with me playing my sister in *The Color Purple* and was doing it while she was eight months pregnant. She went from a new mother to a Tony winner. And when I was working with her, I remember thinking, *This woman is brilliant. She's amazing.* And I loved playing with her every night because she was so committed to being there for me.

And when it came to Michaela, I've known her for such a long time. I've known her since I was 18, and she's done it on her

ABOVE—Necklace ***AREA*** Earrings ***CYNTHIA'S OWN***
OPPOSITE PAGE—Dress and earrings ***SCHIAPARELLI***

I WANT MY ARMS TO BE ABLE TO BE *outstretched*; I WANT TO BE ABLE TO *take up room*, AND SPACE IS *everything.*

own. She was the first person to give me a role on TV. She was the first person to see me as a person who could do that. She saw beyond where I was, and saw where I was going.

You are watching people you grew up with become their own wildest dreams. I truly believe that to celebrate the work of others, to celebrate the wins, the joy, all those huge moments that your loved ones have really only can come back to you.

ZS: *Are you familiar with Brené Brown? In her last podcast episode she said she struggled with this idea that people are doing the best that they can. But it feels like you have this kind of incredible belief in good people; that people are good and can become even better.*
CE: Oh, I do. I do think that, because if we have the capacity for good, then there is the possibility that we can do good. And I think if a person isn't leaning into that, it's because that's all they can give, and that doesn't define them. You can't judge people. Everyone is dealing with what they're dealing with, however they can deal with it.

ZS: *I want to read back to you something you posted on Instagram. You wrote: "Walked, ran, crawled, fell down, got up and ran again. I am more myself than I have ever been in my life, and I'm grateful." What does it mean to be in the space right now where you're able to celebrate just being you? It's something that I don't think most people ever reach, but you did.*
CE: It's really lovely. There's a weird sense of sort of contentment—not complacency, because people confuse the two.

I'm content about the journeys I'm about to go on and really content about the people I have around me. I'm content about the food I'm choosing to eat. I'm content about how hard the workout can be. I'm content that I have to get up early in the morning to go and do this job [*Wicked*] that I'm really excited about.

And that is not to say that there are no challenges. It's just that I'm open to facing the challenges because of where I am. And how I feel. I don't fear them. You know what I mean?

ZS: *Yes. You feel ready for them. You're not really worried about it. You're comfortable in your skin; you're confident in knowing you're capable of getting through this next thing, which brings me back to running. What do the next few, I guess,* marathons *look like for you in your life? And when do you think you will draw a finish line—or will there ever be one?*
CE: This film right now [*Wicked*] is a huge goalpost. I think that once we get to the end of that, I'm going to have learned a lot about myself. It's a big, big journey; a very different kind of frontier.

Hopefully after the experience of *Drift* and going to Sundance…I think it'll be the first time I'm going as a producer who had to find the funding and was there on set recently and everything. I hope this year further opens the door for that part of myself, too.

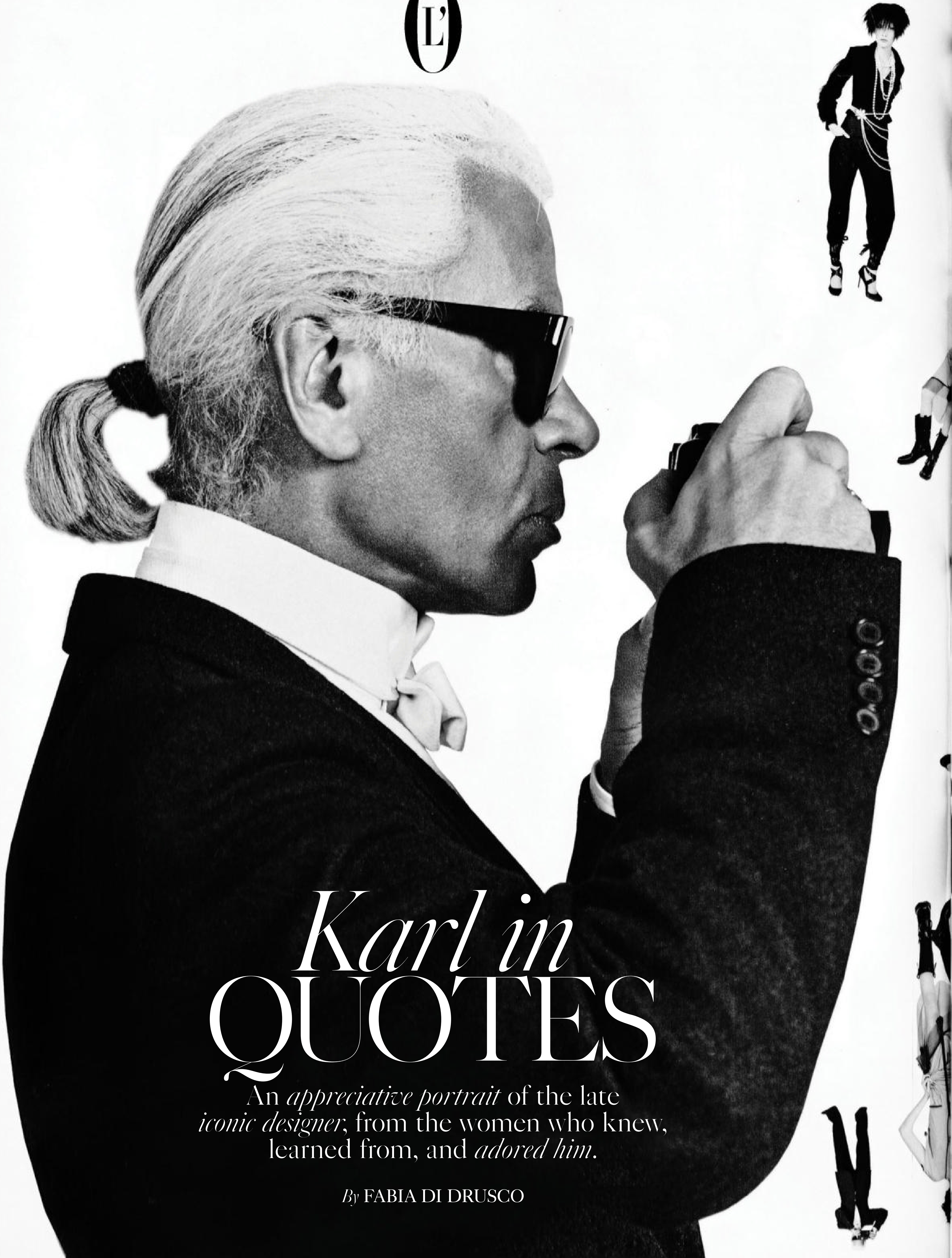
I don't know that there is a finish line, because I don't necessarily do what I do because I'm trying to get to an end goal, really. I like my job. I love my job. So I will probably be doing it till I'm grand old.

But one thing I want to get is my Ph.D.

ZS: *Oh, really? I did not know that.*
CE: I've been talking to the wonderful professor Henry Louis Gates, Jr. about it. [*Ed. note: Gates is the Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University.*] And he believes it's a possibility. So we just have to work. I love that people have been given honorary doctorates and I think it's a wonderful thing, but I'm a glutton for punishment and I would like a real one.

ZS: *This surprises me zero. I think I heard you say in an interview that when the day arrives that you do get your Oscar, that you hope you will have done the work worthy of it. It was a profound thing to say when so many people are willing just to take any award so they can have it. But you want to work for it.*
CE: I do want to work, because I think when you work for those awards, for those merits, no one can take them away from you.

OPPOSITE PAGE—Dress and shoes ***VERSACE*** Rings ***BIJULES***
HAIR: Ephraim **MAKEUP:** Giselle Ali **PHOTO ASSISTANT:** Éric Sakai **STYLIST ASSISTANT:** Eleonora Maltese



Karl in QUOTES

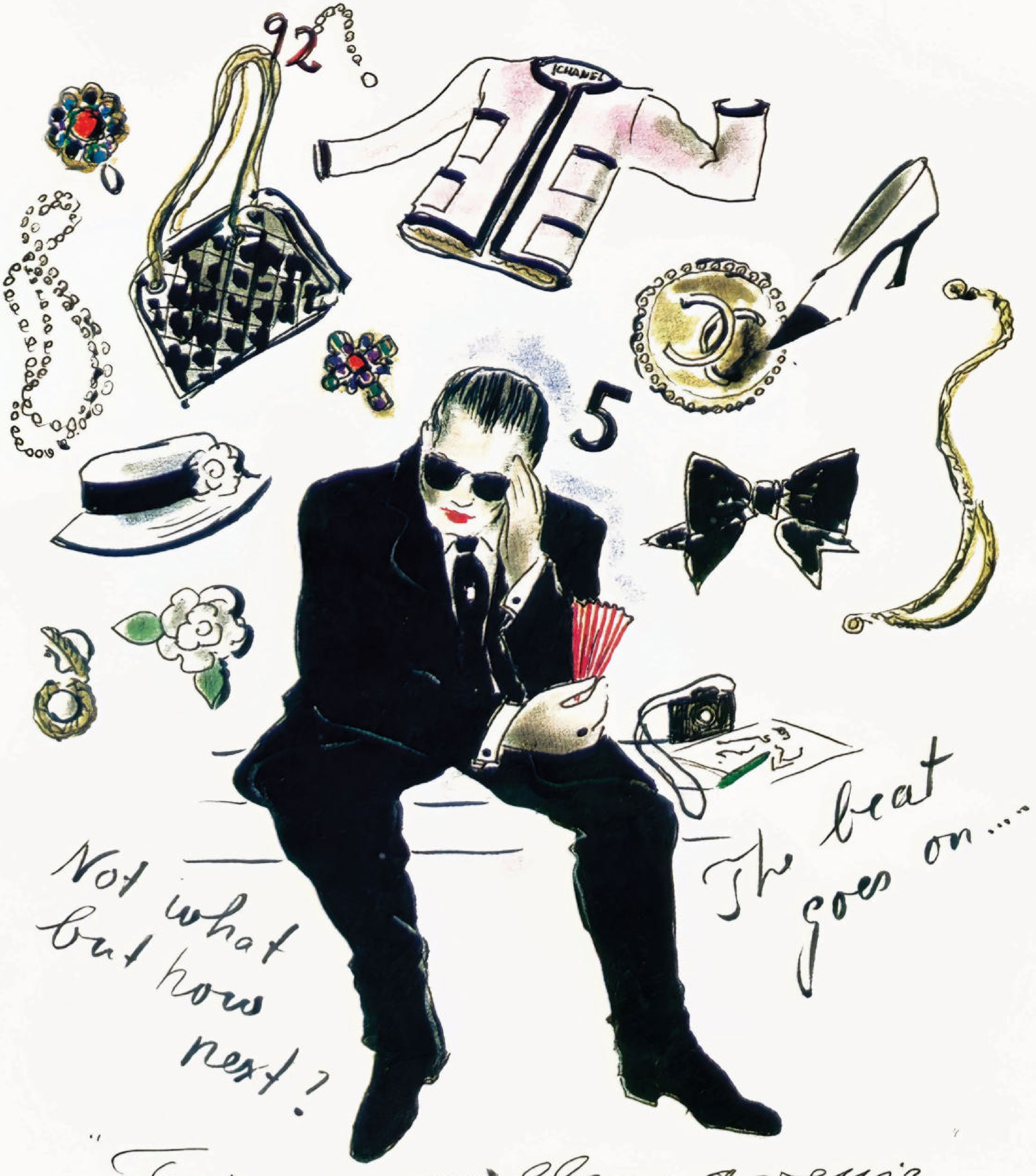
An *appreciative portrait* of the late *iconic designer*, from the women who knew, learned from, and *adored him*.

By FABIA DI DRUSCO

The legendary Karl Lagerfeld, shaper of so many women's approaches to fashion and glamour, grew up surrounded by women who were fundamental to the evolution of his vision. Beginning with his mother, who was famously cold and judgmental—to the point of deeming his hands too "ugly" to be shown, which resulted in his constant glove-wearing style decades later—and so impatient that he developed the habit of speaking quickly so as to tell her everything before she left the room. Later in his life, Lagerfeld reinvented his mother's history for journalists, transforming her from a saleswoman in a Berlin lingerie shop into a bohemian aristocrat who played the violin and flew monoplanes during World War I.

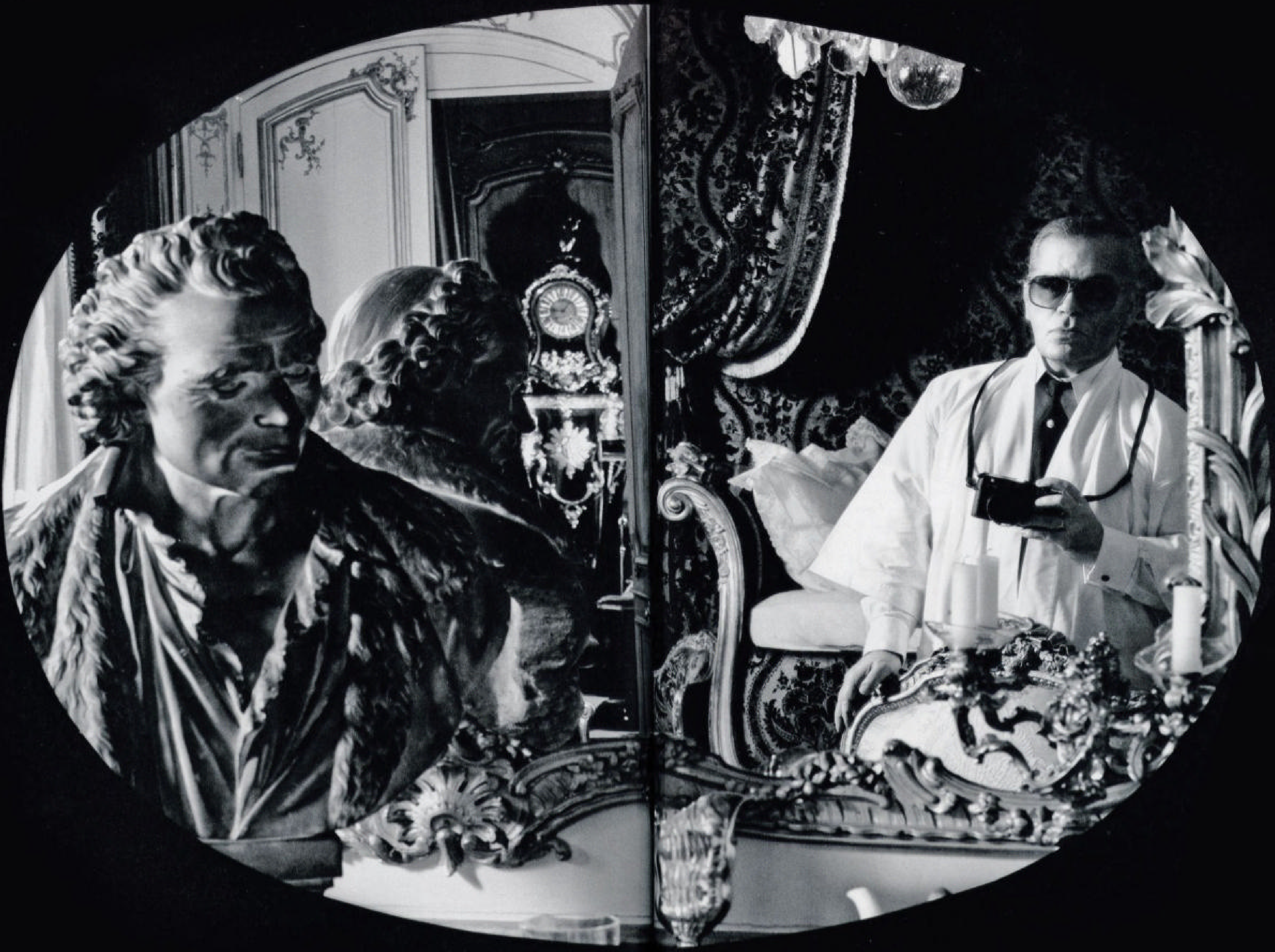
Then there were the women who helped him expand his imagination, like Andrée Putman, who instilled in him a passion for Art Deco; women who helped propel his career, like Gaby Aghion, who hired Lagerfeld at Chloé in the '60s; fashion visionaries such as Anna Piaggi and Amanda Harlech, who helped him define the style of Chloé, Chanel, and Fendi; the models to whom he assigned the embodiment of Chanel, such as Inès de la Fressange and Claudia Schiffer; and protegées such as Virginie Viard and Silvia Venturini Fendi, who under his training became formidable designers and creative directors in their own right.

ABOVE—Lagerfeld with Caroline Lebar
OPPOSITE—Sketch by Karl Lagerfeld in a 1991 issue of *L'OFFICIEL*
PREVIOUS PAGE—Lagerfeld with models in his designs for Chanel, Fendi, and Lagerfeld Gallery in a 2001 issue of *L'OFFICIEL*


92
CHANEL
5
Not what but how next?
The beat goes on.....

"Faire un meilleur avenir
"avec les éléments élargis du passé"
(Goethe)

Karl Lagerfeld 91



ABOVE—Lagerfeld photographed for *L'OFFICIEL* in 1991
OPPOSITE PAGE—Sketch by Karl Lagerfeld in a 1991 issue of *L'OFFICIEL*

Below, in honor of the Costume Institute's exhibition *Karl Lagerfeld: A Line of Beauty*, an appreciation of Lagerfeld, from some of the many women in his life who accompanied him on his incredible journey.

"Karl came into my life when I was just 18, and changed it forever. We collaborated for over 30 years on countless Chanel campaigns, for numerous fashion magazines and book projects, as well as for his own brand and others. He had seen my first *British Vogue* cover, shot by Herb Ritts, and asked to meet me. I entered the Chanel atelier on the Rue Cambon, full of nerves, but within hours I was being fitted for his new collection. Soon after, we headed to Deauville [where Gabrielle Chanel first established her boutique in 1913] to shoot the campaign on a windswept beach. Karl's team was tight-knit. They welcomed me into the family and I'm still friends today with many of them. Another special Chanel campaign years later was in Vienna, where I remember Karl dancing the waltz in front of us, laughing. That remains my favorite memory of him."
—Claudia Schiffer, Model

"HE TAUGHT ME THE *photographic techniques* HE USED, AND GAVE ME BOOKS ON ARTISTS I HAD *never heard of.*"

—Karen Elson, Model and musician

"[He was] extremely intelligent, intuitive, and fast; curious and open to everything. You could discuss any topic with him and he would have an interesting point of view… But what was the most interesting was the angle through which he was seeing things; with him every single part of a conversation could be transformed into a new idea…I remember telling him that I was furious because my son, Louis—11 years old at the time—had drawn graffiti in the elevator of our building. The first question that came to him was: 'And so? Was it beautiful?' I said, 'Yes, Karl, it's quite nice but really a nightmare to erase!'… The next day, my son was hired to create graffiti art for a collaboration we had with Macy's."
—Caroline Lebar, Head of Image & Communications at Karl Lagerfeld

“HE WAS A *mentor*,
A *teacher*,
AND A *grandfather* TO US.”

—Vittoria Ceretti, Model

ABOVE—Lagerfeld’s designs for Chloé in a 1977 issue of *L’OFFICIEL*

“KARL TAUGHT ME THE *importance* OF *embracing your weirdness.*”

—Cara Delevingne, Model and actor

TRUE *Romance*

Maybe your *modern love language* speaks in florals, lace, pastels, or an all-black palette.

Photography CHRISTOPHER FENNER *Styled by* BEN JAMES ADAMS

ABOVE—Dress ***FERRAGAMO***
OPPOSITE PAGE—Dress ***GIVENCHY***
PREVIOUS PAGE, LEFT—Dress ***CHRISTOPHER KANE***
PREVIOUS PAGE, RIGHT—Dress and gloves ***VERSACE***

ABOVE—Bodysuit, cap, and gloves ***OFF-WHITE***
OPPOSITE PAGE—Corset, skirt, Lady Dior Bag, necklaces, and rings ***DIOR***

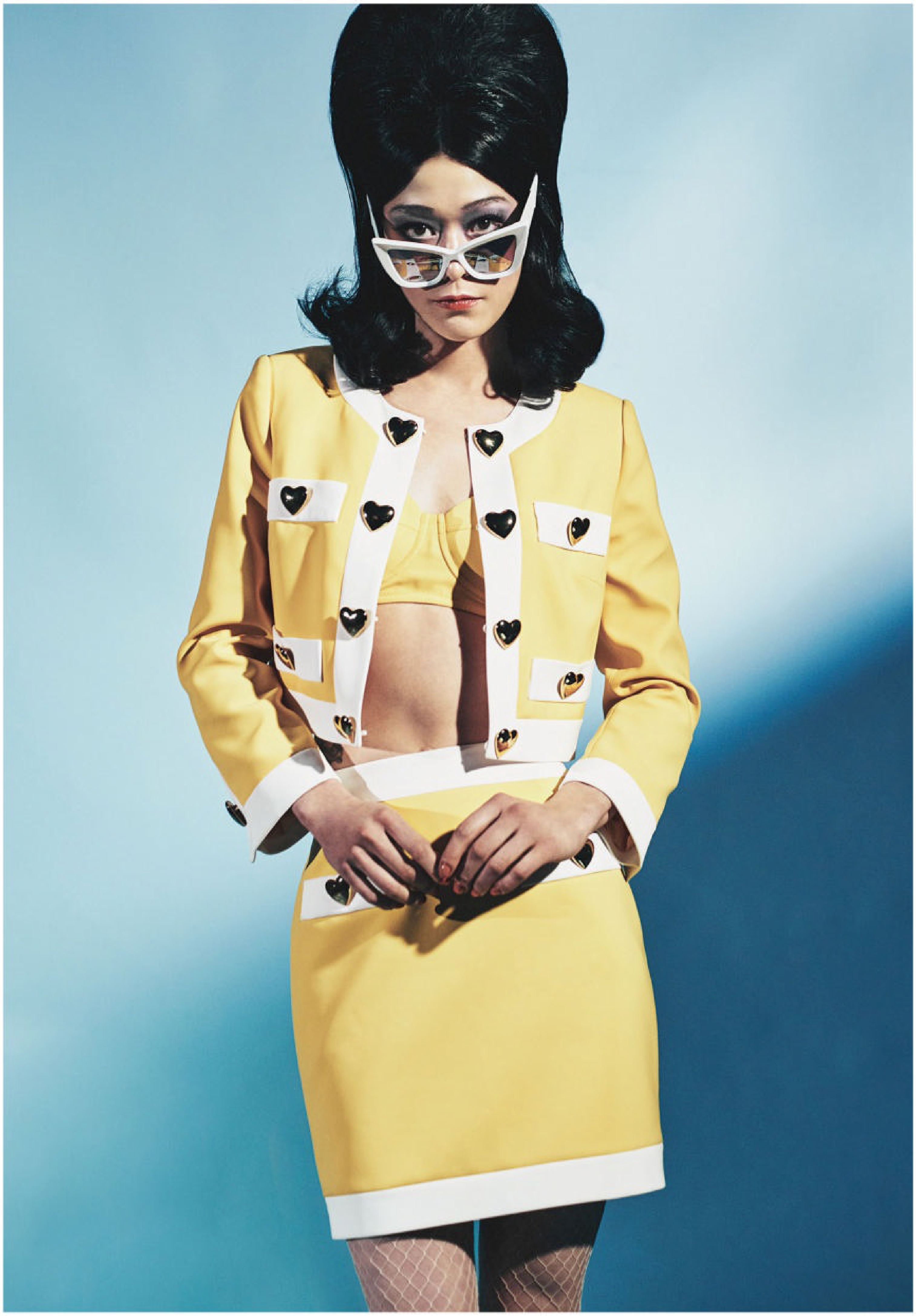
FENDI

ABOVE—Top, pants, and earrings ***SCHIAPARELLI***
OPPOSITE PAGE—Dress, bra, and shoes ***FENDI***
MODEL: Alex Benami ***ESTABLISHED MODELS***
HAIR: Davide Barbieri **MAKEUP:** Emma Miles using CHANEL Beauty **MANICURE:** Chiara Ballisai
MOVEMENT DIRECTOR: Andrea Carrucciu **PHOTO ASSISTANT:** Callum Su
STYLIST ASSISTANTS: Linda Houtsonen and Fatima Koko **NAIL ARTIST ASSISTANT:** Christie Huseyin

Mellow DRAMA

Even the most *glam* ensembles can transmit a *subtle* and *low-key* mood.

Photography FILIPPO TARANTINI *Styled by* GIULIO MARTINELLI

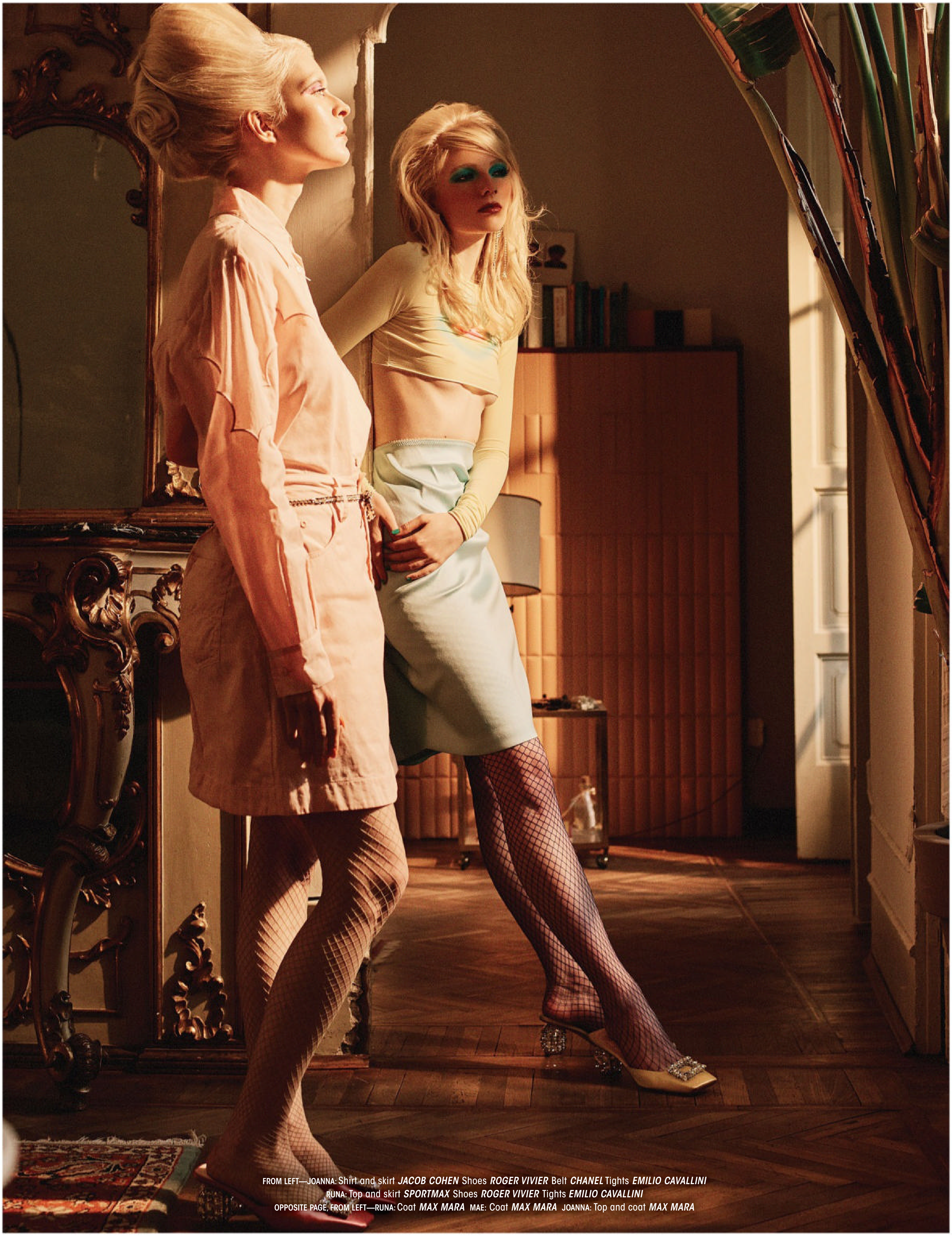


ABOVE—MAE: Jacket, bra, and skirt ***MOSCHINO*** Sunglasses ***GCDS*** Tights ***EMILIO CAVALLINI***
OPPOSITE PAGE, FROM LEFT—RUNA: Dress ***LOUIS VUITTON*** **JOANNA:** Dress ***LOUIS VUITTON*** **MAE:** Dress ***LOUIS VUITTON***
PREVIOUS PAGE, FROM LEFT—MAE: Coat, skirt, choker, and belt ***CHANEL***
JOANNA: Dress, belt, and earrings ***CHANEL*** Tights ***EMILIO CAVALLINI*** **RUNA:** Jumpsuit, bag, earrings, bracelet, and belt ***CHANEL***

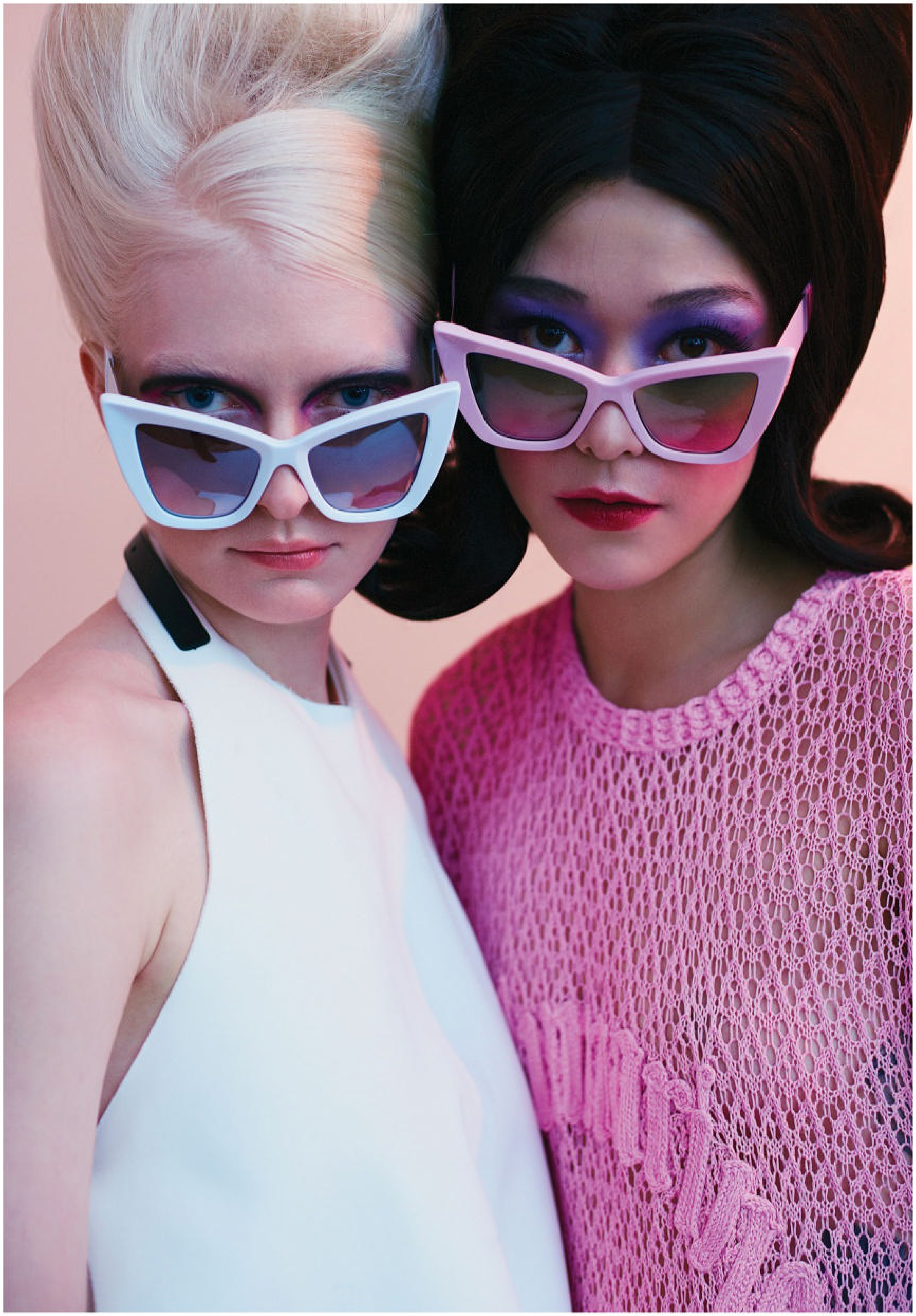
FROM LEFT—JOANNA: Sweater and skirt ***FENDI*** **MAE:** Top and skirt ***FENDI*** **RUNA:** Sweater ***FENDI***

Mae: Bra and skirt ***DIOR*** Choker, necklaces, bracelet, and ring ***SWAROVSKI***
OPPOSITE PAGE, FROM LEFT—RUNA: Dress ***LOEWE*** Tights ***EMILIO CAVALLINI***
MAE: Dress ***LOEWE*** Tights ***EMILIO CAVALLINI*** JOANNA: Dress and shoes ***LOEWE*** Tights ***EMILIO CAVALLINI***

ABOVE, FROM LEFT—RUNA: Dress, bra, and necklace ***N°21*** Tights ***EMILIO CAVALLINI*** MAE: Sweater, shirt, skirt, brief, and necklace ***N°21*** Tights ***EMILIO CAVALLINI***
OPPOSITE PAGE, FROM LEFT—JOANNA: Dress ***PRADA*** MAE: Coat ***PRADA*** RUNA: Dress and Bag ***PRADA***



FROM LEFT—JOANNA: Shirt and skirt ***JACOB COHEN*** Shoes ***ROGER VIVIER*** Belt ***CHANEL*** Tights ***EMILIO CAVALLINI***
RUNA: Top and skirt ***SPORTMAX*** Shoes ***ROGER VIVIER*** Tights ***EMILIO CAVALLINI***
OPPOSITE PAGE, FROM LEFT—RUNA: Coat ***MAX MARA*** MAE: Coat ***MAX MARA*** JOANNA: Top and coat ***MAX MARA***



ABOVE, FROM LEFT—JOANNA: Top ***JIL SANDER BY LUCIE AND LUKE MEIER*** Sunglasses ***GCDS*** **MAE:** Sweater ***BLUMARINE*** Sunglasses ***GCDS***
OPPOSITE PAGE—MAE: Bra and shorts ***DIOR*** Choker, necklaces, earrings, bracelet, and ring ***SWAROVSKI***
MODELS: Mae Lapres, Runa Ruckstuhl, and Joanna Bajena **HAIR:** Gabriele Marozzi **MAKEUP:** Claudia Malavasi
PRODUCTION: Rita Rainis **CASTING:** SimoBart **MANICURE:** Alessia Cannarozzo **PHOTO ASSISTANTS:** Andrea Ceppi and Alex Cacciabue
STYLIST ASSISTANTS: Fernando Echeverria, Tommaso Bruno, and Gianmarco Perlangeli
HAIR ASSISTANTS: Elizabeth Fogel and Flavio Chiviló **MAKEUP ASSISTANT:** Francesca Rezzola

RADICAL *thinker*

Architect, artist, and designer *Gaetano Pesce*'s six decades of work span ambitious *architecture projects*, iconic *furniture designs*, and, most recently, the set for *Bottega Veneta's Spring/Summer 2023 show.*

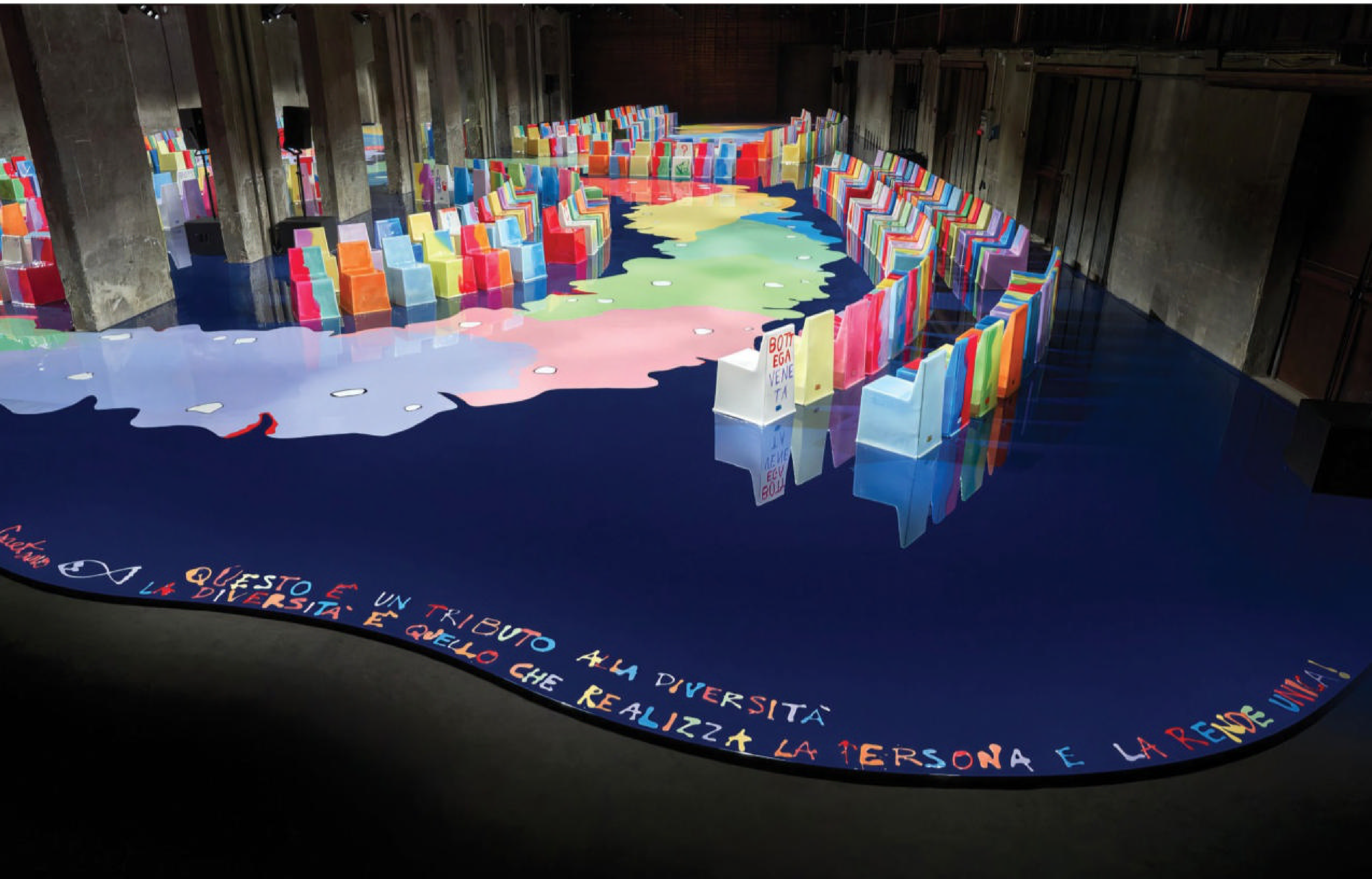
Gaetano Pesce was born in La Spezia in 1939, and began to exhibit his art at the age of 18. After studying architecture at the University of Venice, Pesce taught at the Institut d'Architecture et d'Etudes Urbaines in Strasbourg; Carnegie Mellon in Pittsburgh; the Domus Academy in Milan; the Polytechnic of Hong Kong; the Architectural School of São Paulo; and the Cooper Union in New York. His works are part of the permanent collections of some of the most famous museums in the world. Pesce began experimenting with polyurethane, foam, and resin early in his career, and it is these materials, with their bold colors, tactility, ability to respond to light, and artisanal finishes that have catalyzed attention to Pesce's work and fixed it within the collective imagination.

L'OFFICIEL: *You moved to New York in 1980, after having lived in Venice, London, Helsinki, and Paris. What drew you to New York?*

GAETANO PESCE: New York, and in particular Brooklyn, is undoubtedly where the creativity of the inhabitants suggests new ways of speaking, dressing, and behaving. After a few years, these ways of presenting, discovered in New York, are assimilated around the world and used as fashions, unfortunately also with a certain superficiality. New York is the place that best captures the values of a time. My job is to observe those that arrive and those that remain, possibly making them subjects of my work. For example: the puppet supported by strings, the subject of my industrial skin [a wall-mounted design made with a liquid material that quickly solidifies], says, *It is only this ridiculous figure who still believes in equality.* I am convinced that this belief does not belong to those who know New York well. My home is located on the East River, because I have always loved the mobility of water, its different shine, its richness of color. When you look at it, it reflects the sky.

By FABIA DI DRUSCO

URA SOSTENUTA DA FILI E'L'ULTIMA A
ANCORA NELL'UGUAGLIANZA.


BOTTEGA VENETA
Gaetano
QUESTO È UN TRIBUTO ALLA DIVERSITÀ
LA DIVERSITÀ È QUELLO CHE REALIZZA LA PERSONA E LA RENDE UNICA!

> DOES CREATIVITY HAVE TO DO WITH *where it takes shape?* MUST AN ARCHITECT TODAY TAKE INTO ACCOUNT THE *language used* WHERE HE *builds*, KNOWING THAT EVERY PLACE DESERVES A *different story*?

L'O: *Do you visit galleries and museums? What are you most impressed by?*
GP: I don't visit museums or art galleries; I'm more interested in reality. The artists and creators of the past interest me very much for what their points of view can still suggest with respect to our time. I think especially of artists who used many different mediums, such as poetry, music, science, sculpture, painting, and architecture. They have always told me that expression has no barriers, no boundaries, no limits. Today, I wonder: if Jorge Luis Borges had written what he did in Stockholm instead of in Buenos Aires, would it have been different? In other words, does creativity have to do with where it takes shape? Must an architect today take into account the language used where he builds, knowing that every place deserves a different story? I think that Frank Gehry is worth remembering, being a trained sculptor who embraced architecture and made great advances. I think that extraordinary art must free itself from the obsolete International Style, to embrace representations that allow anyone to understand through the figure. Architecture needs to be loved because it can smile, it can express moods, and it can make people happy—and it needs to open its secrets to a world that understands figuration.

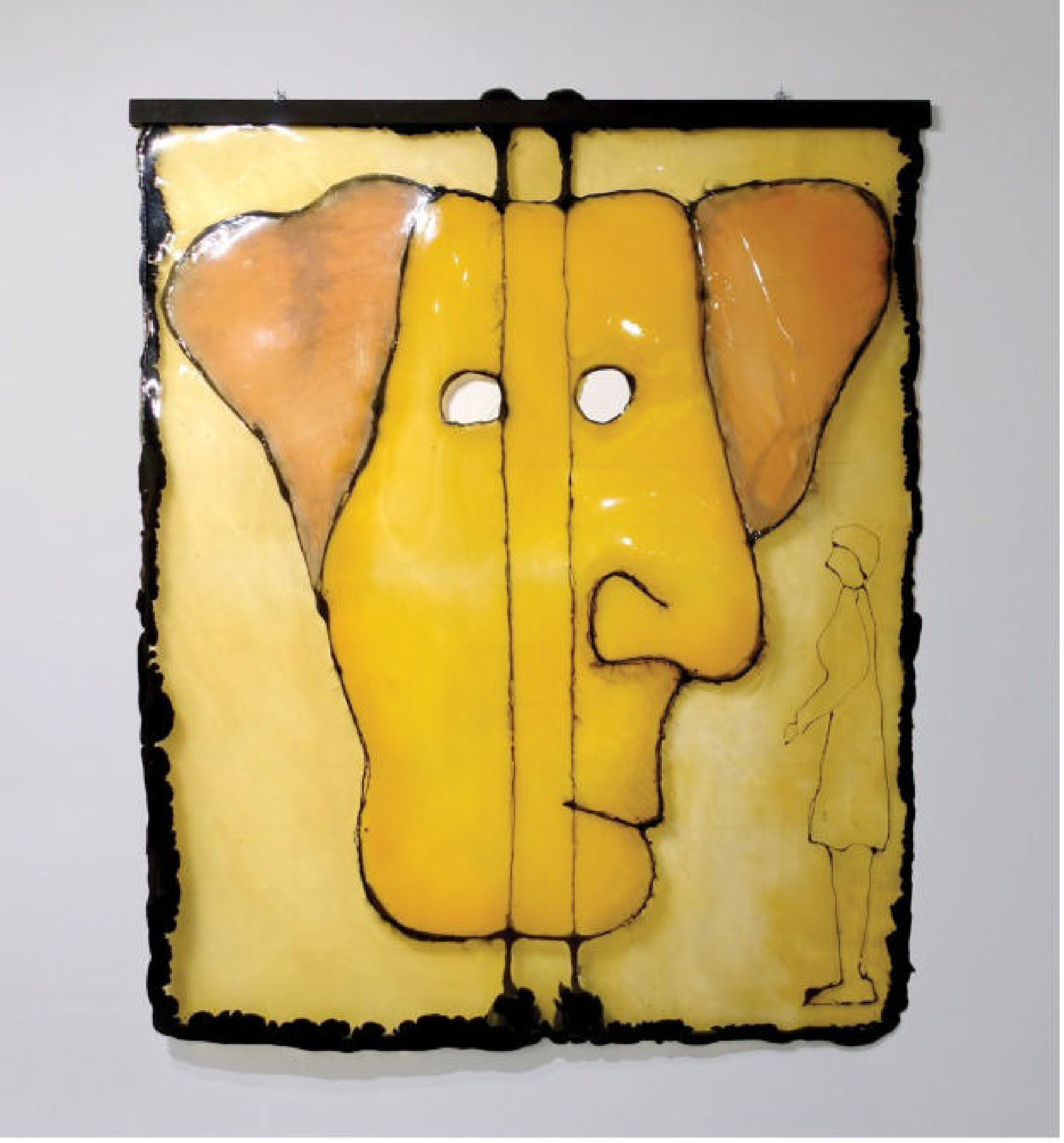
L'O: *Do you like retrospectives?*
GP: I like retrospectives because they satisfy my desire to make known what I do. As for my past work, though, I try to avoid it. At my studio we have a room dedicated to finished works in chronological order for visitors—I never set foot in that room, to prevent the past from interfering with my future.

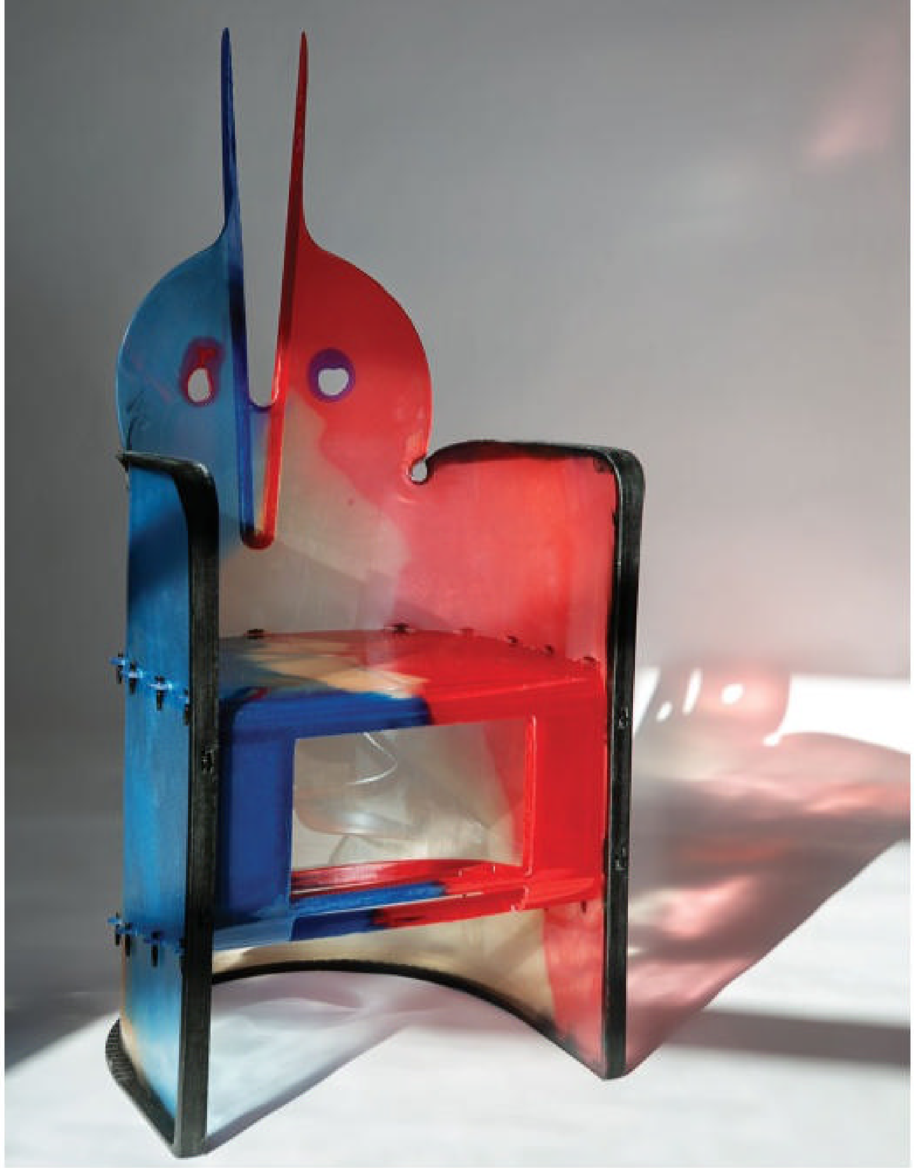
L'O: *You designed the seating for Bottega Veneta's Spring/Summer 2023 show. What interests you about the fashion world?*
GP: It's my belief that museums no longer have the economic freedom to host new ideas. Private art galleries also have more or less the same problem. Fashion houses can do what other cultural institutions can't. That's what happened with Bottega Veneta and the beloved creator Matthieu Blazy. With him I found respect for my ideas, which was mutual. I was able to express what, in my opinion, is a political concept of extreme urgency in the field of fashion. The theme I suggested, diversity, I think has been understood by the whole world. In the future, I think that what I have experimented with for Bottega Veneta will be extended to other collaborations with other creators I hope they are interesting and avoid simply being decorative, and that they will face a reality in which I believe: that art is an expression of its time and a commentary on current reality.

L'O: *How would you define your style?*
GP: My personal style is defined by inconsistency. If we want to understand new content and abandon past content, we have to assume inconsistency and be free from our prejudices. In past centuries, the slowness of time allowed creators to use a single, recognizable language throughout their lives. In our age, where values have speed as their defining characteristic, this century-long maintenance is shattered almost in weeks. In other words, inconsistency allows us to be rich in expression, profound connoisseurs of our time, and free from ourselves.

L'O: *How did your collaboration with Cassina and B&B Italia influence your work?*

RIGHT—"My Dear Mountains," 2022, Aspen
OPPOSITE PAGE, FROM TOP—*Gaetano Pesce: Nobody's Perfect,* Installation view, Beijing, 2022; The runway at Bottega Veneta's Spring/Summer 2023 show
PREVIOUS PAGE—Pesce photographed by Olga Antipina





GP: Cesare, owner of Cassina and co-owner of what is now called B&B Italia, was an entrepreneur with great foresight. Then, and still today, I argue that companies must make banal products that sell, in order to get the economic advantage that allows them to exist. Part of the profits must be used for experimentation. I had the opportunity in the '70s to create the experimental company Bracciodiferro, and to create the first series of non-homogeneous products within series—not identical but similar to each other—and with B&B I was able to do the Up 5 chair [also called La Mamma or Donna], the Up-7 "Piede", and, with Cassina, the "Sit Down" series. The same companies today (particularly Cassina) are concerned with investing in innovative products. I remember the Tramonto sofa in New York, which tells the story of a possible decadence of a place, and screens that help you fall asleep. My colleagues, unfortunately, do not push innovation, and Italian design suffers. I have repeatedly denounced the decline of Italian creativity in this field, and I suggested that the Minister of Culture find urgent solutions, such as establishing that a percentage of the turnover of companies is dedicated to the financing of experimentation.

THEY ARE ART-PIECES, *one of a kind.* THEY ARE *jewels with meaning.*

L'O: *Your Organic Building in Osaka was seen as one of the founding works of green architecture, a pioneer of vertical gardens. How would you reinvent that project today? What would you add?*

GP: There is a project of mine from 1987, the Torre Pluralista, which was a column of houses where each floor was designed by a different architect, with a diversity of ideas that would represent the differences of those who inhabit their spaces. The project consisted of having a column of diversified houses, a column of elevators and security staircases in the center, and, next to these, a column of private gardens on each floor. I have not yet realized this project. Recently a city in Brazil expressed interest in the Torre Pluralista. Maybe this work of mine will find fulfillment in a city governed by respect for ecology and sustainability…or maybe not. But, if not in my case, it will be in the future, because we must remember that the architecture of today, the "international style" that we see present in every city without distinction or characterization of the place where it is located, is a symbol of totalitarianism. The Torre Pluralista is an example of democracy.

L'O: *Your 2014 retrospective at the MAXXI museum in Rome was titled* The Time of Diversity. *Do you think this concept is the most current interpretation of our time?*

GP: I am convinced, not only of this historical moment, but also of those that will follow. The future is made of originality. Diversity helps us to communicate with those who have a different opinion from ours. The worst thing that can happen to a society is the loss of the right to speak, of the right to the expression of one's convictions. If this decays, the world loses value, and also life.

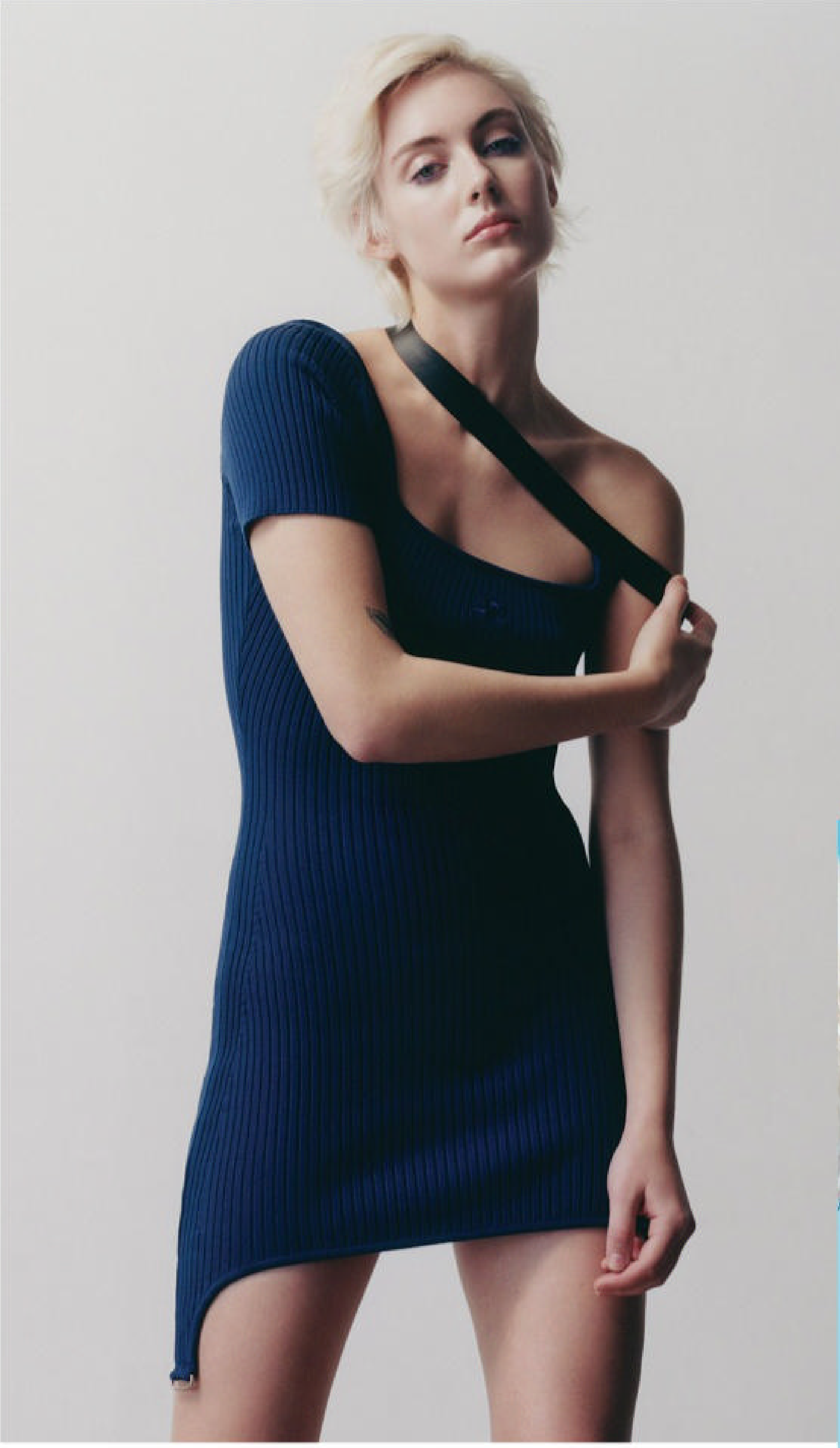
ABOVE, FROM LEFT—A resin piece from Pesce's latest exhibition *È Bello Continuare* in Milan; Nobody's Perfect chair, 2022. Photographed by Olga Antipina
OPPOSITE PAGE—Pesce's studio in Brooklyn

THE COOLEST Color

Cobalt, navy, electric: *Blue* is suddenly *everywhere*,
like a warm, enveloping *ocean* or a shot of *exotic plumage*.

Photography DANIEL FRASER *Styled by* HOLLY GORST

ABOVE, LEFT—Dress ***ALEXANDER McQUEEN***
ABOVE, RIGHT—Pullover, bra, and skirt ***TORY BURCH***
OPPOSITE PAGE—Shirt, skirt, bralette, and gloves ***VICTORIA BECKHAM*** Shoes ***N°21***
PREVIOUS PAGE, LEFT—Shirt and pants ***PROENZA SCHOULER***
PREVIOUS PAGE, RIGHT—Gown ***SAINT LAURENT BY ANTHONY VACCARELLO***



ABOVE, FROM LEFT—Dress ***COURRÈGES***;
Bodysuit and skirt ***LaQUAN SMITH;*** Skirt ***DAVID KOMA***
OPPOSITE PAGE—Dress and shoes ***PRADA***
MODEL: Belle Vanderkley ***PREMIER*** **HAIR:** Michael Pitsillides
MAKEUP: Victoria Bond using CHANEL Beauty
CASTING: Tom Casey **SET DESIGN:** Jenny Roope
PHOTO ASSISTANTS: Tom Lombard and Andrew Edward

JOIE *de Vivre*

A conversation with Pucci's artistic director, *Camille Miceli*, who, after roles at *Dior* and *Louis Vuitton*, has landed at the Italian fashion house to *breathe new life* into the brand's joyful, psychedelic *prints*.

L'OFFICIEL: What's your first memory of Pucci?

CAMILLE MICELI: Ah, there were two things. First there was my grandma, who used to have the jersey tops. I loved the way she would mix them with prints from other classic fashion houses. And then the other memory is when I was [working in public relations] at Chanel, like at the beginning of the '90s. There was this comeback of Pucci—vintage Pucci. And I remember the girls, especially Linda Evangelista and Helena Christensen, wearing it. And I liked it, so I also bought some for myself.

L'O: What drew you to the house?

CM: For me it represents an Italian glamour, and a certain way of living. But the thing that I love about Pucci is that, while it's a fashion house, it's also quite easy and wearable; it's a no-brainer. Of course, the lifestyle and all the joyfulness comes from those prints. There's something so psychedelic about them—something so crazy. I would've loved to meet the man who first created them [Emilio Pucci]. He must have had such a frivolity and such a freedom. And I like free people; I like people that just do the things they love without

By GIAMPIETRO BAUDO

questioning themselves too much. I feel very connected to Emilio. The designs come very easily. Spontaneously.

L'O: How do you incorporate Pucci's heritage into your designs?
CM: I often go into the archive to look for prints, because I only want to work with Emilio's prints that we redraw by hand, not with the computer. After putting together the ones I like the team and I speak about how we want the collection to feel. I'm always inspired by the 1970s and sometimes the '60s, which was a big decade for the brand.

It's very important for me to be able to mold myself to fit where I'm working while still seeing it through my own lens. The things I created for Louis Vuitton were different from what I did for Dior. I think it's very important as a designer to respect where you are. Of course you put a hint of your own personality, but the star is the house.

L'O: Who is the Pucci woman?
CM: For me, Pucci is for a woman who knows herself; she's free. She has a passion for life for sure; she travels around the world and is cultured. She's curious and she's feminine. Though there is femininity, I try to mix in a bit of boyishness.

LEFT—Model with a Pucci bag in a 2003 issue of *L'OFFICIEL*
ABOVE—Camille Miceli photographed by Jean-Baptste Mondino
OPPOSITE PAGE—Look from Pucci's La Grotta Azzurra collection

YOU'RE *wearing prints*, YOU'RE *wearing colors*; YOU'RE NOT A *hidden person*. YOU'RE *very self-confident*.

There are no barriers when it comes to generations. For me, it's really about family—that's why the Resort 2023 collection was called La Famiglia. There's no one person who wears Pucci, there's something for a mother, a daughter, and a grandmother. For each collection I like to start with a story that relates to Emilio, and through that I'm trying to further develop who this woman is. I try to have a bit of his personality come out of each collection.

Sometimes just a print can be the basis of a collection. For example, Emilio created the Marmo print when he was in Capri, and the reflection of the sun onto the sea gave him the inspiration for it.

L'O: How would you define your Pucci?
CM: Joy, for sure. It's for someone who wants to show up as themselves. You're wearing prints, you're wearing colors; you're not a hidden person. You're very self-confident.

L'O: You've also been developing more menswear.
CM: Why not? The men's business is big. From the first collection, I included things that were unisex, which I think is always cool. I love the fact that a woman can take some traditionally "men's" pieces from the man's collection and mix it into her own wardrobe. It's so indicative of our time. We'll never be a suiting company, but I think there is a space there. I also have a son who is 22 years old, and he and his friends love the clothes. They also don't buy too much; they go for quality. Sometimes a few of them will pool their money and buy something together and share it. I love that.

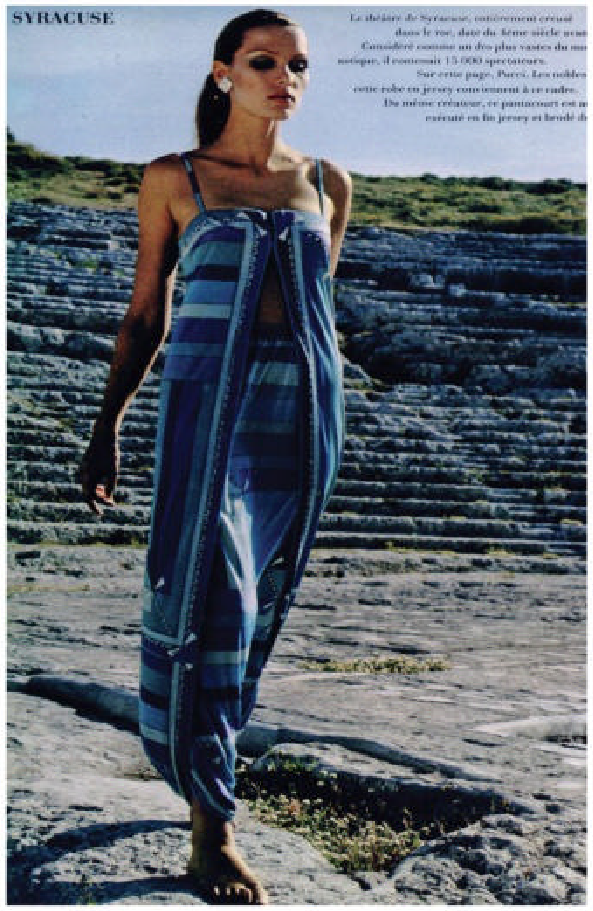
L'O: You recently collaborated with skiwear brand Fusalp. Do you have any others coming up?
CM: As a smaller house, I think it's a great thing to collaborate with other brands, where we can both contribute our knowledge and resources. I really wanted to do skiwear, and I've always liked what Fusalp was doing, especially because they only use technical materials, so there is a lot of research behind their pieces. Hopefully we'll do something more together.

L'O: You've worked for many big fashion houses, like Chanel, Louis Vuitton, and Dior. What did you learn from your mentors there?
CM: I've been super lucky to work for those big houses; I learned a lot from them. Seeing the way business was handled was really helpful, especially as Pucci is a smaller house with a small team.

I began my fashion career with an internship with Mr. [Azzedine] Alaïa. He was so meticulous. I've become a bit like him, and adopted this philosophy of, when you agree to do something, you have to do it deeply until the end, and do it perfectly. I mean, as perfectly as you can. And then Karl [Lagerfeld] was the king of marketing. He had a mindset of how to do things, and it was something I kept in mind when doing see-now-buy-now for Pucci as well as creating mood boards.

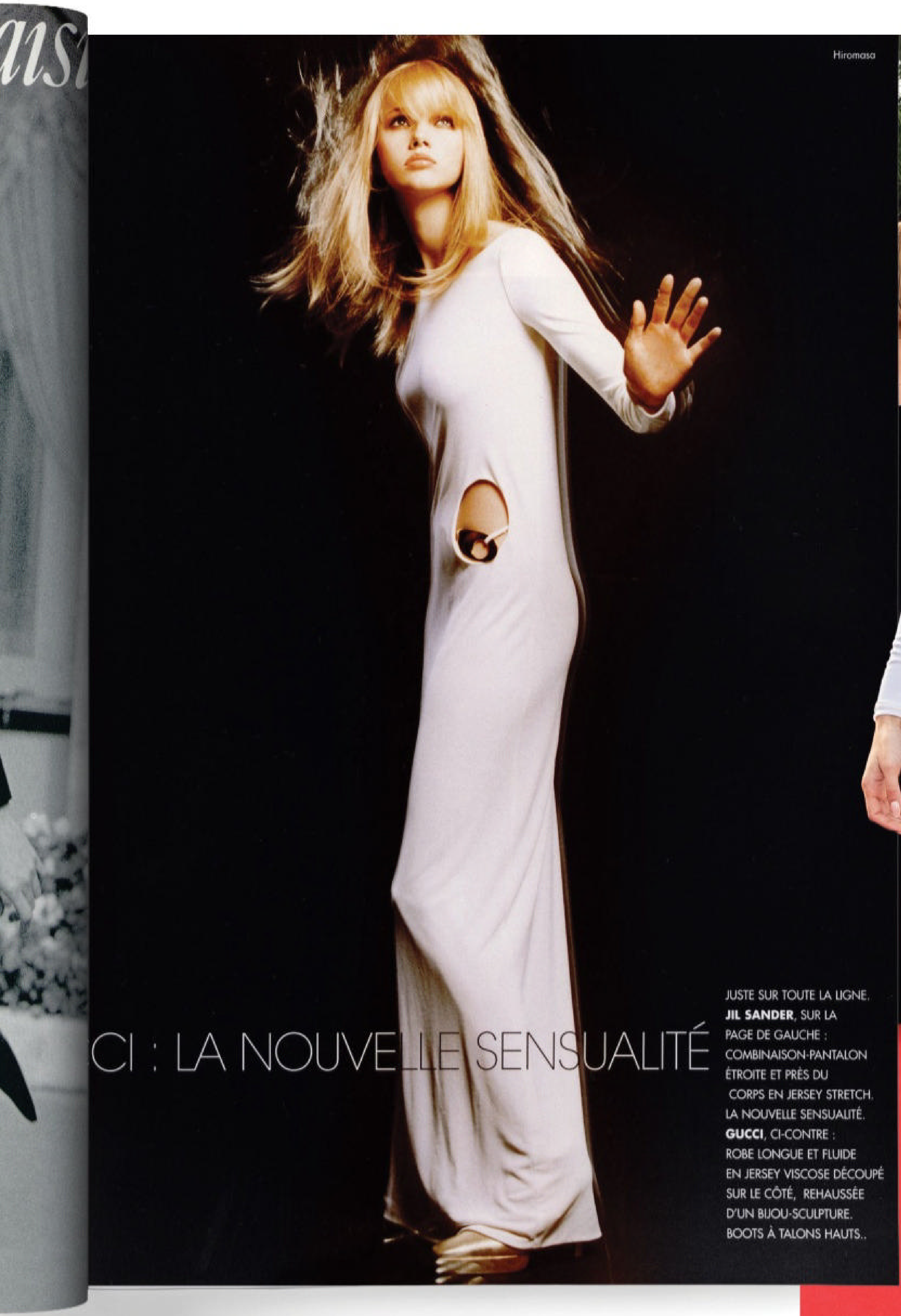
L'O: What is your dream for Pucci?
CM: The goal would be to have a place in Tuscany, in the middle of nature. It would be sustainable and we'd grow our own food. It would be a hotel and place for wellness; you could do yoga or ceramics, and it could also be an artist residence. And maybe also to go to space.

ABOVE—Look from Pucci's skiwear collaboration with Fusalp
OPPOSITE PAGE, FROM TOP LEFT—Model in a Pucci dress in a 1969 issue of *L'OFFICIEL*; Model wearing Pucci in a 2003 issue of *L'OFFICIEL*; Looks from Pucci's skiwear collaboration with Fusalp; Look from Pucci's La Grotta Azzurra collection; Pucci x MyTheresa in Capri



SYRACUSE

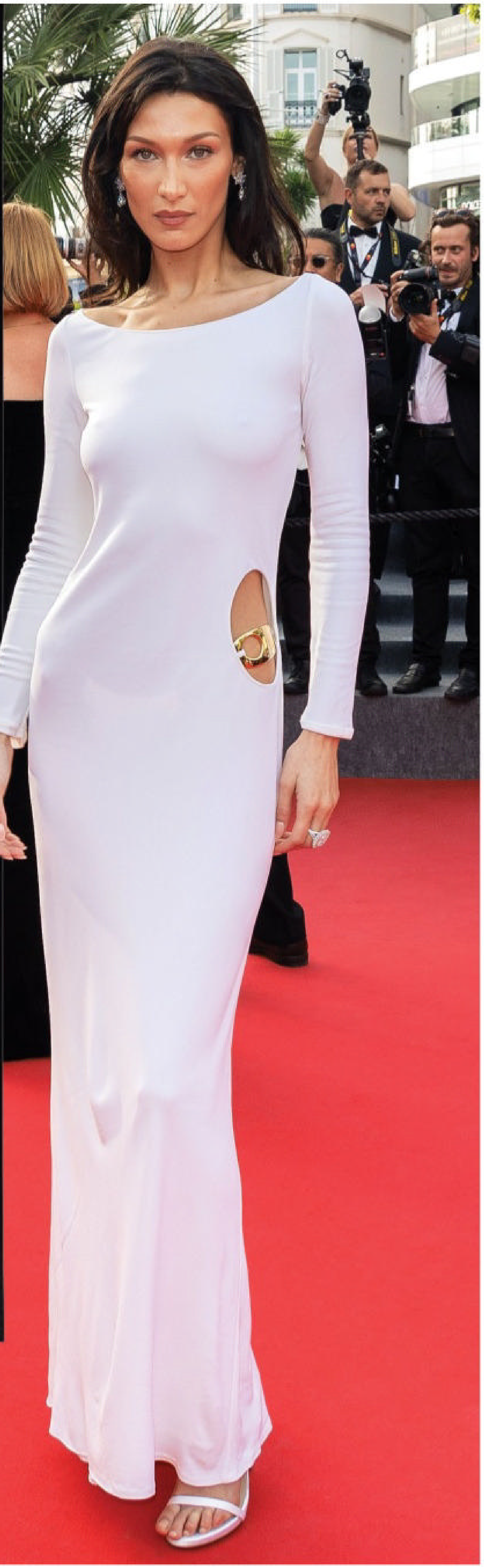
Le théâtre de Syracuse, entièrement creusé
dans le roc, date du 4ème siècle avan
Considéré comme un des plus vastes du mo
antique, il contenait 15 000 spectateurs.
Sur cette page, Pucci. Les nobles
cette robe en jersey conviennent à ce cadre.
Du même créateur, ce pantacourt est a
exécuté en fin jersey et brodé d



Hiromasa

CI : LA NOUVELLE SENSUALITÉ

JUSTE SUR TOUTE LA LIGNE.
JIL SANDER, SUR LA
PAGE DE GAUCHE :
COMBINAISON-PANTALON
ÉTROITE ET PRÈS DU
CORPS EN JERSEY STRETCH.
LA NOUVELLE SENSUALITÉ.
GUCCI, CI-CONTRE :
ROBE LONGUE ET FLUIDE
EN JERSEY VISCOSE DÉCOUPÉ
SUR LE CÔTÉ, REHAUSSÉE
D'UN BIJOU-SCULPTURE.
BOOTS À TALONS HAUTS..

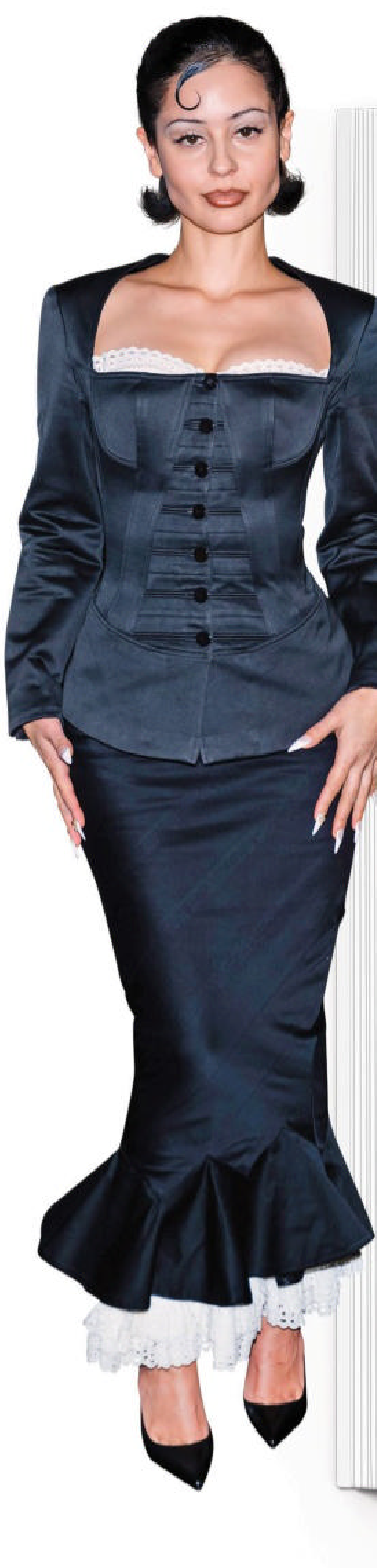


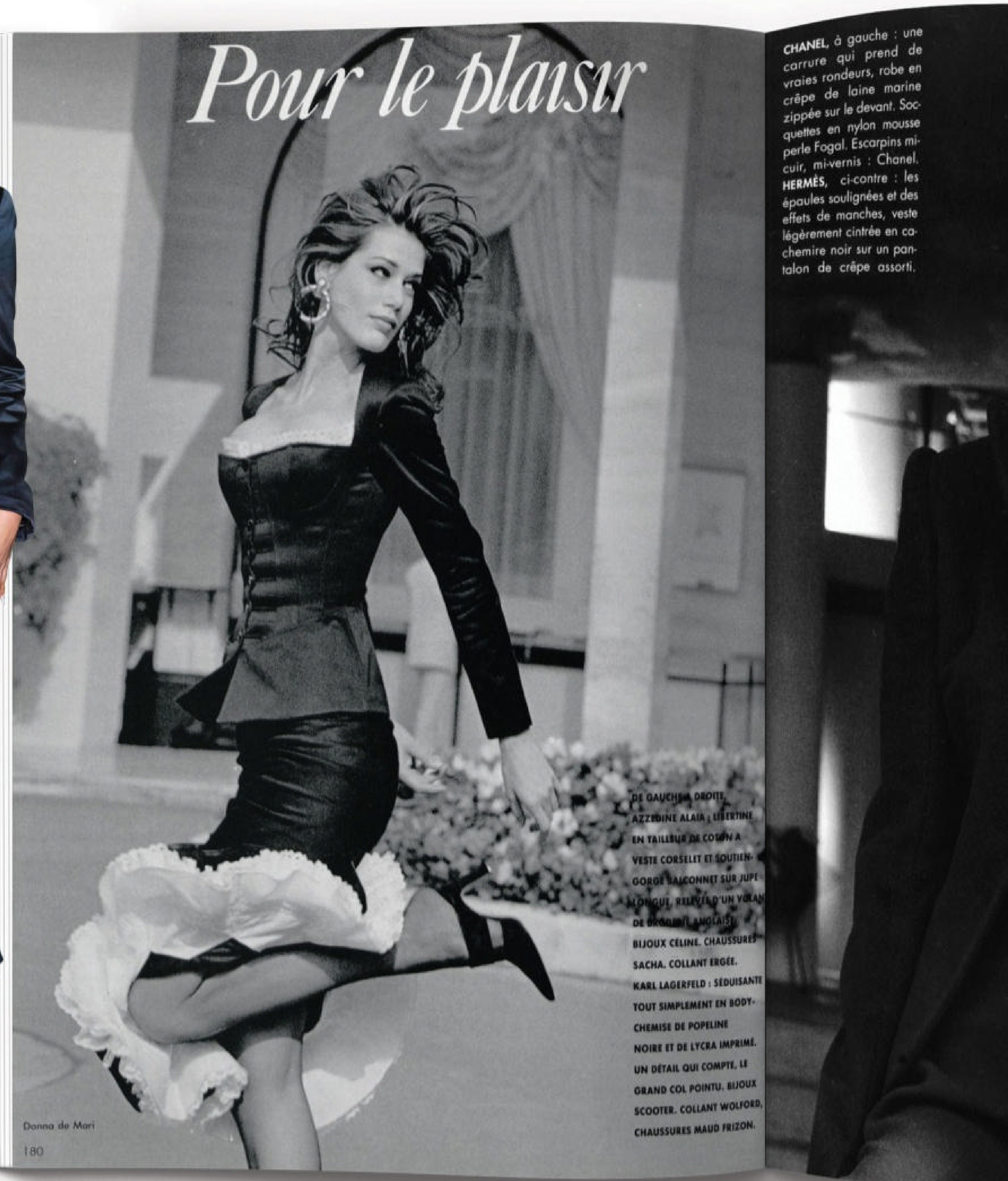
ABOVE, FROM LEFT—Model wearing Gucci in a 1996 issue of *L'OFFICIEL*; Bella Hadid at the 75th Annual Cannes Film Festival. Photo by Marc Piasecki
OPPOSITE PAGE, FROM LEFT—Alexa Demie at the Moët & Chandon Holiday Season Celebration. Photo by Gotham/FilmMagic; Model wearing Alaïa in a 1992 issue of *L'OFFICIEL*

Out WITH THE *NEW,* *In* WITH THE *Old*

This season, the *most fashionable looks* come from *the archives*.

By ALYSSA KELLY





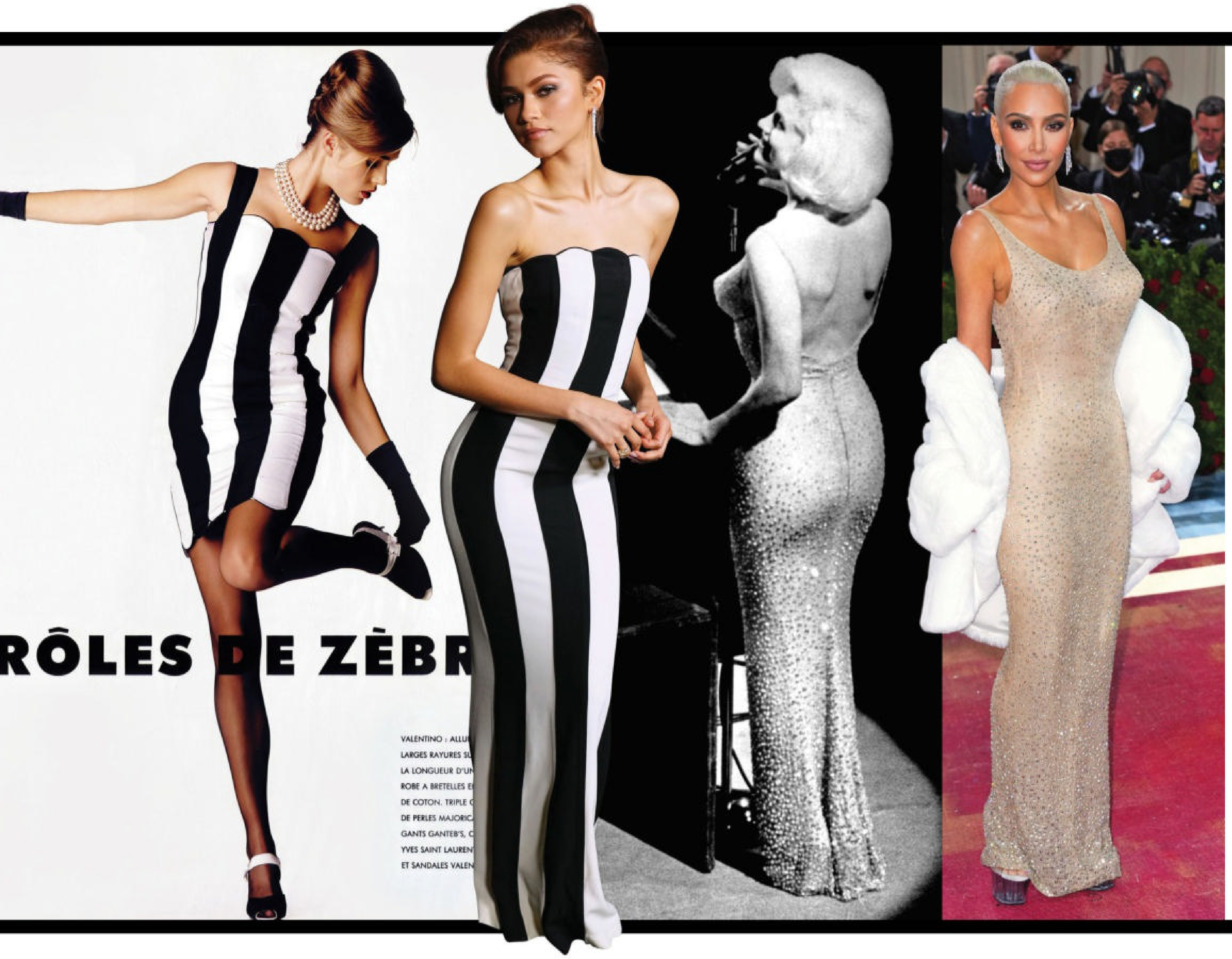
Pour le plaisir

CHANEL, à gauche : une carrure qui prend de vraies rondeurs, robe en crêpe de laine marine zippée sur le devant. Socquettes en nylon mousse perle Fogal. Escarpins mi-cuir, mi-vernis : Chanel. **HERMÈS**, ci-contre : les épaules soulignées et des effets de manches, veste légèrement cintrée en cachemire noir sur un pantalon de crêpe assorti.

DE GAUCHE A DROITE, AZZEDINE ALAIA : LIBERTINE EN TAILLEUR DE COTON A VESTE CORSELET ET SOUTIEN-GORGE BALCONNET SUR JUPE LONGUE, RELEVÉE D'UN VOLANT DE BRODERIE ANGLAISE. BIJOUX CÉLINE. CHAUSSURES SACHA. COLLANT ERGÉE. KARL LAGERFELD : SÉDUISANTE TOUT SIMPLEMENT EN BODY-CHEMISE DE POPELINE NOIRE ET DE LYCRA IMPRIMÉ. UN DÉTAIL QUI COMPTE, LE GRAND COL POINTU. BIJOUX SCOOTER. COLLANT WOLFORD, CHAUSSURES MAUD FRIZON.

Donna de Mori

180



ABOVE, FROM LEFT—Model wearing Valentino in a 1992 issue of *L'OFFICIEL*; Zendaya at the *Euphoria* season 2 premiere in Los Angeles. Photo by Jeff Kravitz; Marilyn Monroe Singing "Happy Birthday" to JFK in 1962. From the Bettmann Archive; Kim Kardashian at the 2022 Met Gala wearing the same dress
OPPOSITE PAGE, FROM LEFT—Dua Lipa at the 64th Annual Grammy Awards; Model wearing Versace in a 1992 issue of *L'OFFICIEL*

Just 10 years ago, wearing anything from a past season was considered a fashion *faux pas* worthy of tabloid fodder and immediate relegation to "Worst Dressed" lists. Today, archival fashion seems to be having its moment on the red carpet, from Bella Hadid's Tom Ford–era Gucci dress at the 2022 Cannes Film Festival to Zendaya's Valentino moment at the *Euphoria* premiere. While many refer to the "sudden" rise in vintage on the red carpet as a trend, some would argue that it's here to stay.

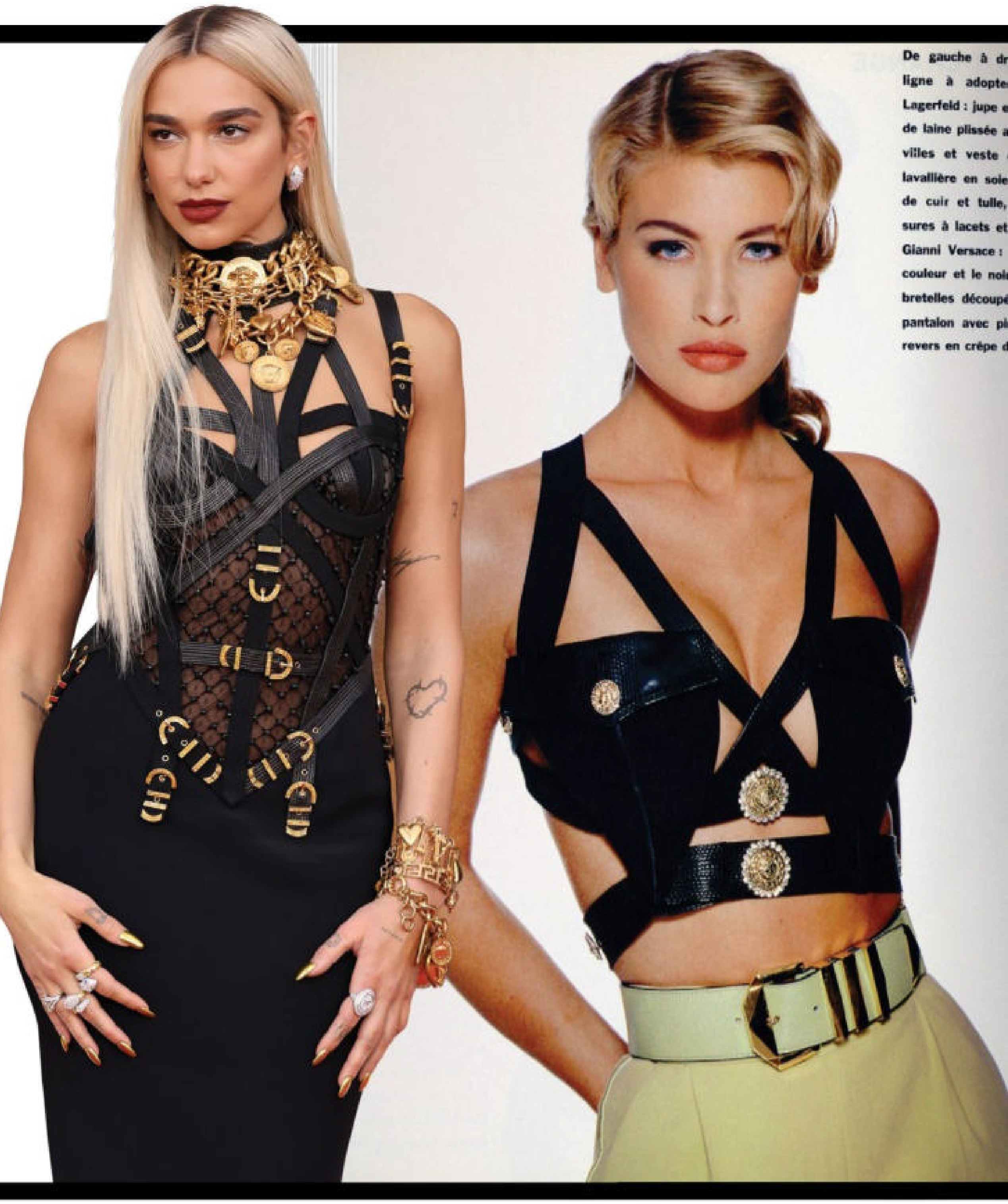
Johnny Valencia, owner of Pechuga Vintage in Los Angeles, has been supplying fashion lovers with vintage styles for years. With a front-row seat to this phenomenon, he sees the rise of vintage on the red carpet as a reflection of the everyday. "In order to really delve into any trend that occurs, we have to look first at what the streets are doing," he says.

Outside of the celebrity bubble, the conversation surrounding sustainability in fashion has been brewing for years. While many designers and fashion houses have pivoted to incorporating sustainable fabrics and techniques into their design processes, eco-conscious consumers have steadily been moving towards resale. Vestiaire Collective's 2022 Impact Report revealed that more than 33 million people bought their first secondhand clothing item in 2020, and the resale industry is projected to grow 11 times faster than traditional new clothing.

Mimi Cuttrell, the stylist behind starlets like Gigi Hadid, Maude Apatow, and Madelyn Cline, has always kept vintage at the heart of her process. For her, this shift is "a reflection of the industry as a whole becoming more environmentally conscious," and represents "a collaboration between clients and stylists to move into a more sustainable way of dressing."

As Valencia explains, the cultural shift came along with consumer habit shifts. "The older it is now, the better. That's the paradox with vintage: really old is good and really new is bad." Consumer demand created a space where "old" clothes are normalized and even celebrated. But while sustainability may have sparked the flame, the singularity of vintage set the world ablaze.

Rather than
WEAR
THE LATEST
GOWN
INSPIRED BY
A *collection from*
30 years ago…
WHY NOT
WEAR
THE *original?*



In 2011, Julie Ann Clauss founded The Wardrobe, a facility where clients like Tom Ford privately store and preserve their archival clothing under museum-quality conditions. As a purveyor of archival collections for over a decade, she sees the sartorial practicality in vintage. “Stores all over the world carry the same inventory nowadays, so vintage is one of the only ways to stand out and be unique,” she says.

“There are only so many options out there from a new collection, whereas if you dive deep within the archives, there are just decades and decades of amazing pieces,” says LA-based Aralda Vintage owner Brynn Jones. “I think once that door opened, people realized that the newest doesn’t necessarily mean the best.”

It’s this striving for uniqueness—one that Valencia, Jones, and Clauss all say has been enabled and encouraged by the internet and social media, whether through accessibility to fashion history or fear of fashion critics in the comments section—that has given vintage a new life, especially, as Clauss notes, since new collections have become “fairly self-referential” over the past 50 years or so. Valencia mirrors that statement, asking, “It already exists, so why complicate our lives?” Wearing vintage provides not only an opportunity to stand out but also to show off your appreciation for and knowledge of fashion history—as Valencia calls it, your “fashion chops.”

Rather than wear the latest gown inspired by a collection from 30 years ago, which is in turn inspired by a designer from 25 years before that, why not wear the original? It’s a question that supposes that this shift toward vintage fashion is not just a trend, but rather a genuine, lasting change in consumer behavior. While there’s certainly data to support that hypothesis, Clauss is not as sure. “The pendulum always shifts, and I am sure that at some point people will be interested in wearing what is ‘new’ and ‘now’—but I think the fashion to spark that will need to be novel, and tied to a unique moment in time,” she says, referencing the ‘60s Space Age style of Courrèges, Paco Rabanne, and Pierre Cardin.

However, vintage sellers Valencia and Jones are more optimistic. The “slow burn” in vintage’s popularity tells Jones that “it’s here to stay.” But for Valencia, it’s not just that it’s *not* a trend; it *shouldn’t* be. “This transcends just what you and I wear, or who we’re paying attention to. This is a community effort that starts at the top, goes to the bottom, and vice versa.”

Slouching Towards SPRING

This season's bags are *oversized*, organically *shaped*, and, with strategic cutouts and zippers–a *revelation*.

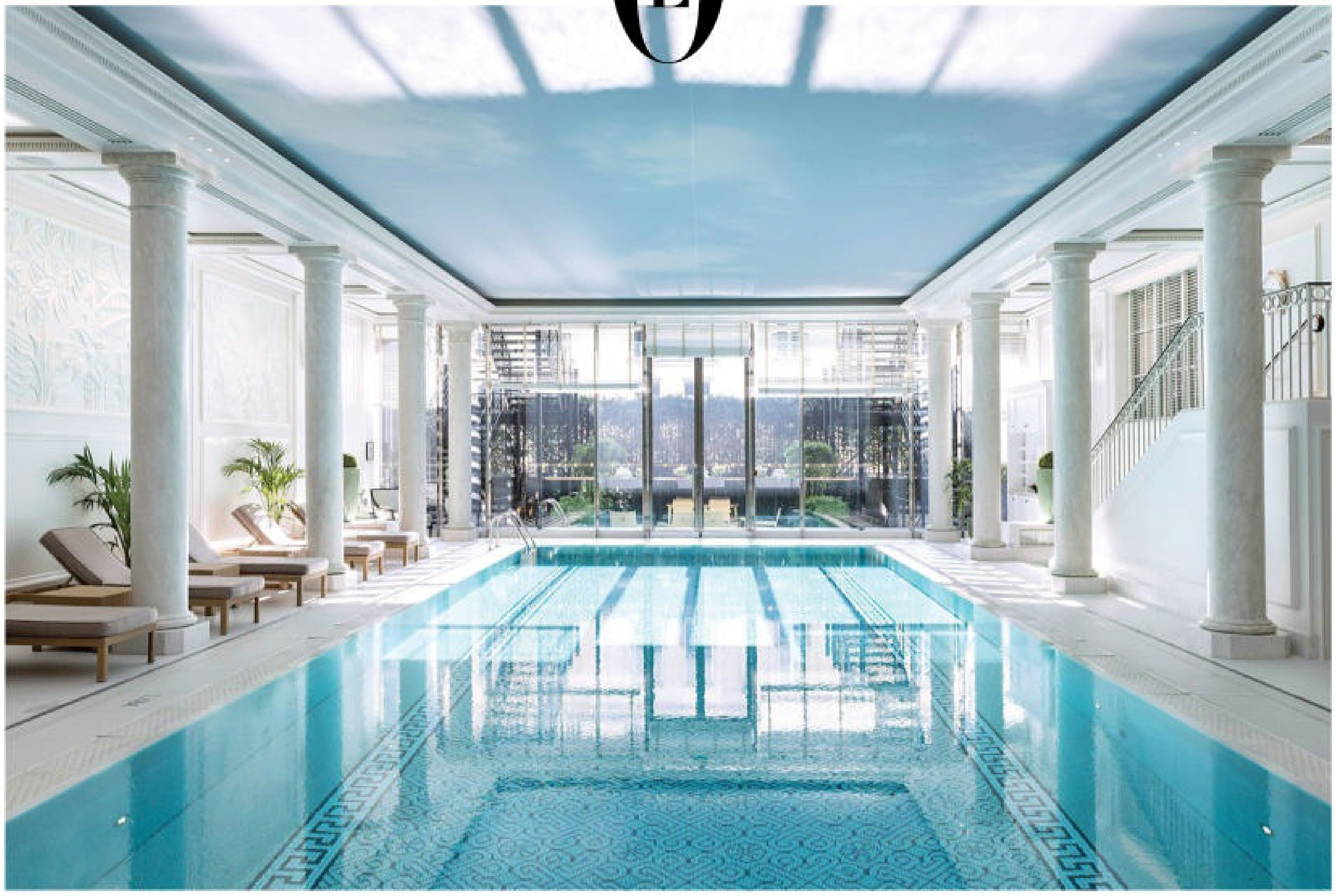
Photography JUNICHI ITO

PRADA
MILANO
TASCAM
RC-500 REMOTE CONTROL UNIT
T-30
ZARAH'S SEVENTH
BIRTHDAY PARTY!

ABOVE—Bag *MAX MARA*
OPPOSITE PAGE—Pouch *LOUIS VUITTON*
PREVIOUS PAGE—Bag *PRADA*

ABOVE—Bag *PROENZA SCHOULER*
OPPOSITE PAGE—Bag *BOTTEGA VENETA*

ABOVE—Bag *FERRAGAMO*
OPPOSITE PAGE—Bag *GIVENCHY*
SET DESIGN: Lauren Bahr SET DESIGN ASSISTANT: Carolina Mariares



Eastern *HOSPITALITY*

The *Shangri-La* is a sanctuary nestled in *Paris'* picturesque *16th arrondissement*.

On the Chaillot hill in the former palace of Prince Roland Bonaparte, the Shangri-La hotel is one of the most refined stays in Paris. Listed as a historical monument, the hotel retains much of its original detail while still being updated in modern luxury, like the lobby clad in five rare marbles, the Eiffel-style dome designed by Maurice Gras, or the famous prince's library. The hotel features 100 rooms, including 37 suites, most of which have stunning views of the Eiffel Tower.

The hotel also gives pride of place to gastronomy. Shang Palace, France's only Michelin-starred Chinese restaurant, offers authentic cuisine inspired by Southeast China's culinary traditions, realized by chef Samuel Lee. To take the experience up a notch, try the restaurant's famous sashimi with the prix fixe discovery menu at lunch, or opt for a tasting menu complete with wine pairings and dedicated table service.

The Shangri-La's spa, Chi, focuses on balancing both the mind and body—a quiet retreat from bustling urban life. In addition to a 17-meter long pool bathed in natural light, the spa offers a comprehensive treatment menu, including the Tui Na Energy Massage, which is inspired by traditional Chinese medicine and acts directly on our vital energy, Qi, using acupressure and drainage techniques. Another favorite is the Jet Peel, which uses a combination of active ingredients and lymphatic drainage for a firmer, smoother, and brighter complexion.

By LAURE AMBROISE

Photographs courtesy of Shangri-La

From A *to* B

A new name in the world of *interior design*, *Rudy Guénaire*
has gone from restraurateur to *architect*.

By LAURE AMBROISE

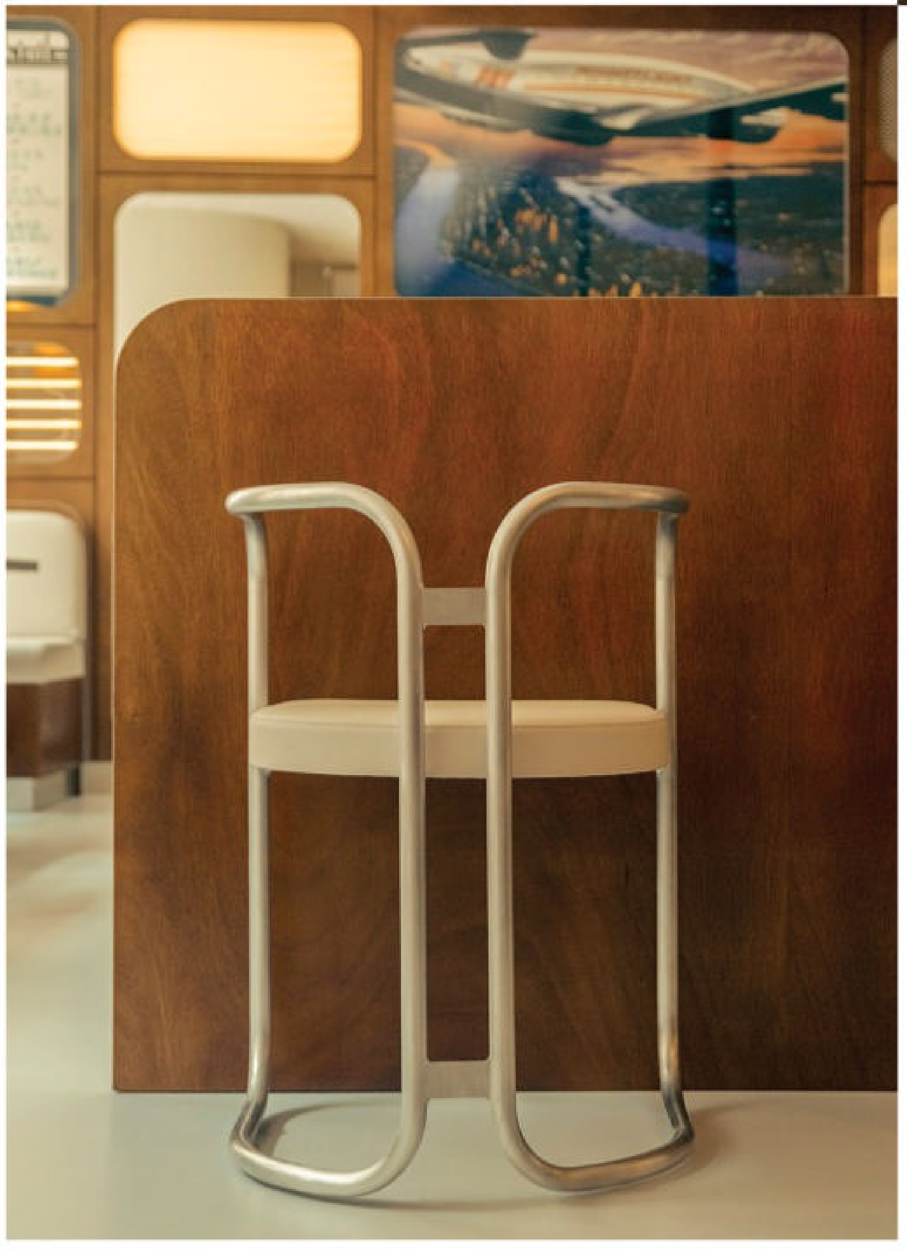
I STILL
HAD *something*
in my head THAT
I WANTED
TO DO AND
COULDN'T
FIND THE *right*
person FOR IT.

Upon graduating from business school at the prestigious HEC in Paris, Rudy Guénaire seemed to have his destiny all mapped out. However, Guénaire wanted something more, and at 24 years old set off on a four-and-a-half month hike, beginning at the border of the United States and Mexico and walking along the Rockies until he reached Canada. The solitude gave him ample time for introspection. "You could go 10 days without crossing paths with anybody or anything," he says. After returning to France, Guénaire eschewed a traditional job in banking or finance to open the first PNY restaurant, on Faubourg Saint-Denis in Paris, with his friend Graffi Rathamohan. Serving up burgers, crispy fries, and more, the popular chain's interiors are inspired by the many American diners Guénaire visited during his hike across the country, but with a high-concept, space-age twist.

The young entrepreneur always had an eye for aesthetics, which he cultivated during a childhood filled with travel. "My mother is a professor of classics and my father is a lawyer and essayist. They took me and my siblings around the world throughout our childhood, from a museum of antiquities in Cairo to the ruins in Syria," he says. So finding the right designer for the restaurants was paramount. He first called on Cut Architecture, and later worked with the Belgian architect Bernard Dubois on PNY's first eight locations, all

ABOVE—Portrait of Rudy Gunéaire
RIGHT AND OPPOSITE PAGE—Gunéaire's apartment in Paris.
Photographed by Ludovic Balay

FROM *sunrise* TO *sunset*, YOU CAN FOLLOW THE SUN LIKE A *painting*.



in Paris. As they expanded beyond the city, Guénaire took matters into his own hands. "I still had something in my head that I wanted to do and couldn't find the right person for it, so I decided to go ahead and set up my agency, Night Flight." The name refers to the novel *Vol de Nuit* by Antoine de Saint-Exupéry.

Not being a formally trained architect using 3-D software, Guénaire creates all his designs in pencil. His influences include Frank Lloyd Wright—not necessarily his aesthetics, but rather the way Wright incorporates nature into his work—and his pupil John Lautner, who designed the Chemosphere in Los Angeles in 1960. Guérnaire admits that he prefers poetic architects, finding those that are too dogmatic to be ultimately uninspiring.

Night Flight's first project was Guénaire's own apartment—a former artist's studio in the 14th arrondissement. "I imagined it as a boat, with rooms like cabins overlooking the courtyard. The main room is drenched in light thanks to a glass ceiling, resembling an upper deck," says Guénaire. "From sunrise to sunset, you can follow the sun like a painting." The apartment has minimal furniture, and what is there is often built-in. "It allows for more breathing room. The space can hardly be modified because nothing can move."

LEFT—PNY in Strasbourg, France
ABOVE AND OPPOSITE PAGE—PNY in Grenoble, France

Des parfums renversants
TRÉSOR DE LANCÔME
PARFUMS...
Officiel
CHANEL

Intimate, revelatory, and *highly personal*: The art and evolution of the *signature fragrance*.

The finishing touch to any ensemble, fragrance is a top-selling staple for nearly every fashion house. However, these signature scents were not always as intertwined with Avenue Montaigne as they are today. It wasn't until 1911 that the iconic designer Paul Poiret launched the first-ever couturier perfume, Rosine, named after his daughter. Inspired, countless other designers including Chanel, Schiaparelli, and Lanvin soon followed suit.

In the early days of *L'OFFICIEL*, in the 1920s and '30s, fragrances appeared in small advertising inserts. Magazines then began forecasting the latest scents worthy of a true Parisienne, much like they predicted the season's newest trends. In the '50s, fashion fragrances would earn their own editorial spreads, and even graced a notable selection of *L'OFFICIEL* covers in World War II–era issues.

Throughout the latter half of the 20th Century, the significance of perfume to a design house's identity expanded exponentially, not only as a promotional tool, but also a way to capture the imagination of consumers in developing an idea of their own signature scent. In the '90s, *L'OFFICIEL* took this idea to the next level, introducing fragrances according to the reader's Zodiac sign. For a Cancer, perhaps give Yves Saint Laurent's Paris a try—the woody-floral notes reflect water signs' soft strength. For a fashionable Libra, Chanel's eternally chic No. 5.

It is no wonder that the selection of a signature fragrance has become an integral part of any elegant person's grooming ritual. While fashion often speaks for itself, perfume is the perfect accompaniment.

—Piper McDonald & Tori Nergaard

ermannoscervino.com
ERMANNO SCERVINO

Creating infinity

Yayoi Kusama LOUIS VUITTON